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HOW TO MAKE **DRAPERIES**

*Slip Covers, Cushions
and other
Home Furnishings*

THE MODERN SINGER WAY

Published by Singer Sewing Machine Co., Inc.



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How to Make Draperies the Modern Singer Way

By MARY BROOKS PICKEN

Home Furnishings of Fabric

WE ALL desire our homes to express good taste and to be attractive. Too often we accept substitutes or make compromises in our plans because of lack of information regarding essential details.

This book aims to bring to your attention certain fundamentals that will aid you in expressing your own good taste and at the same time show you how to make, in just the right way, the type of furnishings that please you personally and that harmonize in every way with your rooms and your furniture.

Methods approved by interior decorators are given here, as simply and clearly as possible, so that they may be followed easily. Remember that, in addition to correct construction, fashion, styles, the season, textures, colors, line, and design are all of almost equal importance. When you successfully bring these elements together, the result is certain to delight and satisfy you.

We have all recognized the growing importance of fashion as regards clothing and can readily see its significance as applied to home furnishings.

Styles and fashions in furniture and architecture have a definite influence on fabric furnishings. For example, with early American furniture, draperies must be in keeping with the simplicity and frugality characteristic of early American homes. Informal ruffled curtains, cretonnes and chintzes in the types and designs of that period, and even some of the very modern designs in the simpler fabrics, carry out the spirit of that age. Rooms done in the styles of the luxurious French periods require rich taffetas, brocades, silk voiles, and crisp organdies. On the other hand, ultra modern rooms tell us at once of the need of limp fabrics in plain colors, often in two tones, or in conventional designs, made with utter severity, while informal modern abodes speak just as definitely for unusual cretonnes and limp, neutral curtains, done in the most fashionable manner.

It is not enough to learn to make one kind of drapery or bed or chair cover. Variation in home appointments is an inspiration. Fashion provides

change for us and it behooves us to be alert to those features of the new that are desirable. Valances may be plain one year, and ruffled, gathered, or box-plaited the next. Tie-backs have a way of moving up and down on the window frame or hiding away entirely. Ruffles come and go. We must be informed about what the accepted fashions are and then adapt our needs to keep in harmonious step with the new.

We realize, full well, that furniture should be selected a piece at a time, and with the greatest deliberation. Yet few of us have homes that have been furnished in this way. Our houses generally contain the things we have bought,—wisely or unwisely—gifts, and heirlooms, all of which we must try to place together with an aim for harmony and comfort.

When our rooms do not suit us, new furniture will seldom solve the problem, no matter how expensive it may be. If the house has not been built to our especial requirements, we encounter additional problems. For the solution we frequently look to fabric furnishings, expecting them to accomplish miracles in bringing the elements of a room together harmoniously.

Fabric furnishings may be made to produce the most amazing results. When we realize what paint can do in restoring furniture and then what fabric can do in giving crisp freshness and coziness to a room, we know that it is a matter only of intelligent interest and energy to make even the dullest, most inconsequential furniture and rooms take on a wholly new and satisfying appearance.

For gratifying results we must first adjust, arrange, and rearrange the furniture we have to a point of comfort and harmony. With this done, the vacant corner or the over-crowded corner will tell us what to put in or what to take out. When the walls and floors are taken care of and the furniture placed as effectively and as nearly correctly as possible, we should then begin deliberately to measure with a discerning eye and with discriminating good taste all the appointments and the entire arrangement, to see what improvements might be brought about—whether a doorway or wall space could be improved by the addition of hangings, whether a certain couch, chair, seat, or stool could be made more pleasing by the addition of a slip cover in a more suitable color or fabric, whether the windows could be improved by a distinctive set of curtains or draperies, whether the use of the right fabrics and colors would fulfill our desires.

Aids in Planning Decorations. More than one hundred different fabrics are used for home furnishings. In order to know which of these are correct for special purposes, one must keep informed as to new fabrics as well as to new combinations of standard fabrics. The department and furniture stores, and the rooms they maintain for exhibition purposes, are invaluable aids in planning fabric decorations and in determining the kind of fabrics to use. The home furnishings magazines are also very helpful, as are the magazine advertisements showing interiors; and last, but not least, there are the booklets prepared by manufacturers, which give not only ideas as to what fabrics to use for different purposes, but how to arrange such fabrics attractively and correctly.

When we have visualized the right type of decorations for the room, we should get samples of appropriate fabrics from local stores. All this will give inspiration, and help us to form definite plans about what to buy and make.

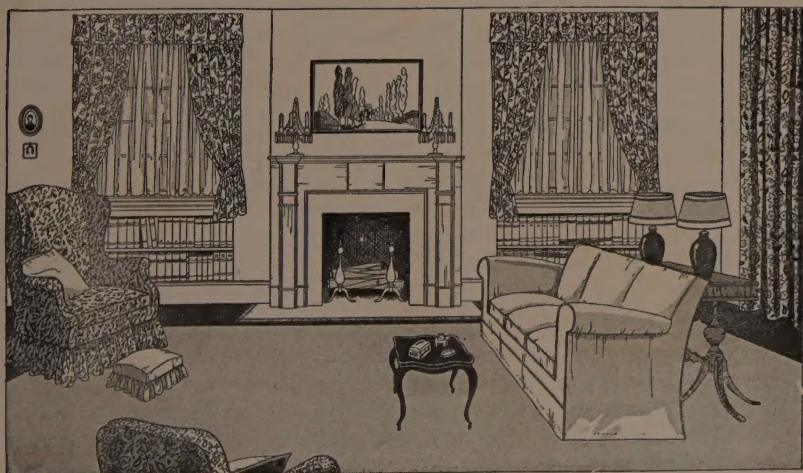
Purpose of This Book: When one considers the economy and satisfaction of making one's own home furnishings, there is every advantage in learning the correct way to measure, cut, finish, and place curtains and draperies, as well as to shape fabrics to form coverings for chairs, beds, dressing tables, and cushions.

As the current aids already listed serve to give ideas and inspiration in designing new draperies and other fabric furnishings, this book will confine itself chiefly to the technique of cutting, making, and finishing, so that no matter what is to be made in the way of home furnishings, correct instructions easy to understand and follow, will be readily available.

Your House or Apartment

IN PLANNING furnishings for your house or apartment, consider your family and adapt your plans so that your results will be appropriate and comfortable for them. Delicate lace ruffings and tiny pillows are as out of place for rooms inhabited or frequented by men and grown boys as fragile chairs are for stout people. On the other hand, heavy, dominating furnishings are incongruous in rooms occupied by *petite* persons.

Whether the room where the family gather and entertain their friends is called the parlor, sitting room, library or living room, is of little consequence. The important thing is that this room should be inviting, cheerful and restful, and suited to the people who occupy it. If it fulfills these requirements, it is in every sense appropriate.



The day of over-dressed houses and stiff, unattractive rooms has gone along with bustles and pompadours. No matter if we live in one room—it must be expressive of our cultivated taste, and interesting and agreeable to our senses. Learning to make attractive homes in limited or in luxurious space is an art that requires the best use of our thought and talents. We should never make our houses so ornate that we do not feel comfortable in them; neither should they be so severe that they hold no delight for us.

Living Rooms. The living room, as we shall here call the important room of the house, should be such that it can be used freely without danger of injury to any of the furniture or furnishings. An ornate room with several people in it is never restful or conducive to companionable visiting.

Informal living rooms may have ruffled, tie-back curtains, or curtains of theatrical gauze, or scrim glass curtains with cretonne or tapestry draperies. In any event they should have simple furnishings and be in no way elaborate.

Drawing Rooms. Drawing or music rooms, or parlors, require the dignity obtained through severe simplicity. Usually colorful, plain fabrics or those of inconspicuous design make the draperies, while glass curtains of a contrastingly lighter tone are used.

Libraries. Straight hanging draperies without valances or fixtures showing are usually preferred for libraries. The fabric designs are inconspicuous, yet the colors draw sharp contrast to the many colors of the book bindings. Frequently two-tier casement curtains in neutral color are used, designed to give as much light as possible.

Dens. A den is usually a retreat for study. It should be intimate, simple, easy to keep in condition, and, most important of all, expressive of the person who is using it. Casement curtains are generally accepted as correct.

Foyers and Entrance Halls. The windows of foyers or entrance halls should be in key with the rooms they adjoin. If there are glass doors, these should have sheer glass curtains held down at top and bottom.

Bedrooms. If a bedroom is furnished in the style of a particular period, the draperies should be formally worked out with the greatest care to express correctly the details of that period. If the bedroom serves also for dressing room and lounging room, it should look cozy and restful. This is especially important if there is ever occasion to use the bedroom as a sickroom or for irregular periods of rest. Bedrooms should, above all, have draperies than can be cleaned easily, because dusty, smoky hangings are not conducive to relaxation and sleep.

No woman should completely feminize a bedroom that is shared with her husband; rather, a happy medium should be struck so that the room will express charm with sufficient restraint to be pleasing to both. On the other hand, a girl's room may be as gay as good taste will allow; a boy's room, as severe as his preference dictates. In neither case should the room

be extreme or over-balanced. Thinking people work for the appropriate thing that is in harmony with their mental as well as their artistic selves.

Nurseries. Nurseries and children's rooms offer excellent opportunity for designing simple, amusing furnishings. The chief requisites are to have dark window shades to encourage sleeping, and to have all the fabric furnishings of such design and material as to withstand frequent laundering.

Delicate, quiet colors are appropriate. Simple beauty should be the aim, for the development of good taste in children is perhaps more a matter of association than of learning.

Bathrooms. The draperies in bathrooms should be simple above all. Steam causes organdie ruffles to lose their freshness quickly; therefore select fabrics that are practical for the purpose, yet attractive. Unbleached muslin ornamented with a gay color in keeping with the color accented in the bathroom is a favored fabric, as are also dotted Swiss, fine checked gingham, and percale in polka dot or smartly printed design.

Dining Rooms. Dining rooms should be cozy, and simple or formal, depending upon the meals taken in them and especially upon the entertaining done. If the main meal is served at noon, the dining room should be cheerful, light, crisp and fresh. If dinner is in the evening with formality of service, then formal draw curtains of dignified fabric are in order.

If breakfast, luncheon and supper are served in the dining room, the draperies should be in keeping with the living room curtains — simple, practical and cheerful looking.

Breakfast Nooks. Breakfast nooks are usually cozy and very informal, and harmonize with the dining room or kitchen or whatever room adjoins.

Kitchens. Kitchen windows should be so dressed that the curtains and draperies can be taken down and washed with the least possible effort. Kitchen curtains should, above all, be clean, fresh to a point of crispness, and simple enough for very frequent laundering. Many women have two sets of curtains for their kitchen so that a fresh pair can be put up immediately when the soiled ones are taken down.

Attics. Attic windows, even when the attic is not used, should be dressed to correspond from the outside with the other windows of the house. Inside they are invariably informal. Tie-back draperies, even short ruffled ones, are a favorite type.

Basements. Basement windows that show have net glass curtains fastened at top and bottom. If the basement is occupied, informal tie-back draperies of gay color are desirable.



Fabric Furnishings for Windows

IN EARLY times people found it impossible to have many windows in their homes because each window had to be closely guarded. The safety of the home could therefore best be secured by having as few openings as possible. Since we now abide in apparently perfect safety, more and larger windows have come to be the rule. It is said that the average home requires sixty yards of material to decorate its windows.

There are two paramount considerations in regard to windows: first, to allow the light to come in without producing a glare; second, to secure a comfortable degree of privacy. For these reasons glass curtains are desirable in every home.

When one enters a room the windows usually attract attention first, because of the light coming through them and the fact that couches and chairs are generally placed convenient to the light. As they are so important in the decorative scheme, the windows require especial consideration. We should live with the bare windows for a few days, study them from every angle; decide what is needed in light, in line, color and texture; whether the room calls for formal or informal curtains; whether or not draperies are desirable, and if so, what their color should be; lastly, whether the whole effect would be better if the windows had greater height or width.

Cottages, or informal houses, should have the curtains and draperies appear the same from the outside throughout the house. Variation may be made on the inside, but pleasing furnishings should be planned in each room so that going from one room to another will be agreeable and not distracting.

Harmony without sameness should be the desire in home furnishings, especially in a small house where every room is made use of and where informality is the keynote. Rooms opening into each other should be in entire accord. Frequently they are dressed alike, especially when a feeling of spaciousness is desired.

Color. Color, which is usually provided through draperies, adds interest, brightness and inspiration. It is particularly desirable where the furniture is not as attractive in line, texture and coloring as it might be. Color must be discreetly used, however, especially in living rooms and bedrooms, so that one does not become tired of seeing too much of any one color or combination of colors.

There is no question but that color has a decided psychological effect upon people; therefore the wisest plan is to adopt a color or combination of colors which is, as far as is practicable, pleasing to all members of the family.

As a general rule the color of the furniture, particularly of any pieces covered with fabric, and the colors of the rug and walls determine the basic color to be used for the draperies; but even this can be varied by means of interesting combinations of colors or designs so that one is not

limited to the monotony of green, or blue, or red, or tan. Furthermore, the spring and fall seasons offer opportunity for a complete change of fabric furnishings which is usually very welcome to all the household.

Sun Exposure. Consider the exposure of the room and dress your windows with the thought of subduing or encouraging the sunlight. In rooms facing north or east the warmer colors are desirable, such as yellow, orange, or red. The cool shades help to make a room facing south or west more restful and inviting. In this group are blue, green, lavender, and gray. Pure colors are difficult to use except as an accent here and there. When combining pure and subdued or grayed colors, it is safest to use very little of the pure color.

In selecting materials for draperies that are to have no lining, hold them up to the light to see whether they are attractive with the light shining through. With the same precaution see them by night light, thus making sure of their entire suitability to your purpose.

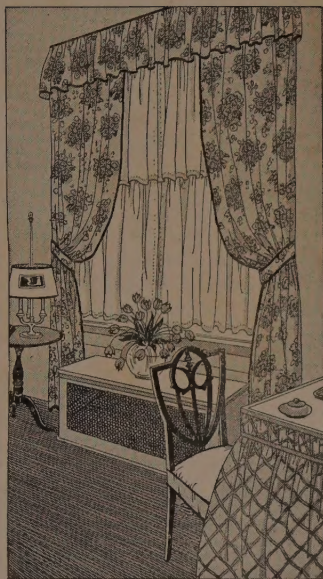
Fabric Designs. Avoid using too much of one fabric in a room; for example, rather than have draperies and slip covers of the same design, it is better to have one plain and the other figured. This is particularly true if figured wall paper or floor covering is used, when inconspicuous fabric furnishings are necessary.

Much care and thought should be exercised in suiting designed fabrics to rooms that have design in wall paper and floor covering. While draperies rarely are darker than the floor covering, they likewise should not be lighter than the walls, unless a very definite contrast is desired. One of the great advantages of draperies is the opportunity they give for agreeable contrast.

Remember that the size of a room may be materially affected by the choice of patterned fabrics. Large-patterned, heavy fabrics will decrease the size of a room. Small rooms need limp, plain or small-patterned fabrics.

Consider the proportions of your room when deciding to add height or width to the windows. Rooms with low ceilings can gain height by the use of long, slender, plain or striped draperies; those with high ceilings may appear shorter by the use of large motifs in the fabric. (See also page 12 for suggestions for actually adding height and width to windows.)

Fabric Textures. Although color is considered of first importance in draperies, texture should not be overlooked. Wrong combinations of textures will prove disappointing, particularly if the fabric itself is found



to be too coarse or too dainty for the room and its fittings, or too heavy or too light for the time of the year. Experiment with fabric combinations by samples before deciding definitely to make them. We know that a silk voile glass curtain is right with a taffeta drapery, that plain voile and organdie are likewise correct together, that coarse net and tapestry, and marquissette or voile and cretonne are usable together; but monk's cloth and voile do not agree, nor do taffeta and theatrical gauze. Correct combinations are as important for textures as for colors; one must complement the other, never detract from it.

Buying Drapery Fabrics. *Drapery fabrics* rather than *dress fabrics* are invariably better suited to draperies, especially in texture and color. Fabrics of similar weight and texture often cost less in the drapery department than in the dress fabric department, and the designs are usually more suitable. There are, however, many fabrics obtainable in the dress fabric department that are desirable to use, such as calico, gingham, unbleached muslin and organdie. On the other hand, dotted Swiss, silks for draperies, cretonnes and casement cloths should be purchased in the drapery department.

You can easily figure that the fabric furnishings you make yourself will cost, at the very most, less than one-third as much as to have them made for you. One often sees draperies so exquisitely made as to be worth ten times the fabric cost. However, if the yardage cost of the draperies that interest you is too much, remember that you can get similar effects in less expensive materials. Set out to get samples of these, working all the while for the correct color, texture and line that will fit in with your plans.

In substituting less expensive fabrics, remember that there are many interesting tapestry or brocade effects in cotton and rayon that cost much less than such fabrics in silk or wool. Cotton voile, cheesecloth, or theatrical gauze can easily be substituted for silk or rayon voile. Blocked linen is often imitated in very smart, inexpensive cottons. Osnaburg, cotton homespun, is excellent for casement windows and costs much less than silk or wool casement cloth. Glazed chintz can often be used in place of taffeta, crisp lawn or domestic organdie instead of imported organdie, calico for chintz, denim for linen.



The price per yard of many fabrics is so small, however, that the cost need hardly be considered. It is surprising what charming and wholly satisfactory effects can be obtained from cheesecloth and simple, inexpensive printed calico. Unbleached muslin and osnaburg are other inexpensive yet wholly practical fabrics for window decorations.

Your Sewing Machine

BE SURE before starting that your machine is adjusted correctly so that easy, straight seams result. Use a long machine stitch for all inside seams, thus speeding the work.

Mercerized cotton thread of matching color is advisable for all draperies except taffeta and satin; for these silk thread is preferable. For perfection in stitching use the same number and kind of thread in the bobbin as on top. Take care that the needle is the right size for the weight of thread and fabric. Avoid pulling the fabric under the presser foot as you proceed in stitching; your machine should carry it through easily. When stitching long seams in heavy fabrics, place a chair behind the machine to hold the fabric so that the weight will not pull the stitching.

Machine Attachments. See "Short Cuts to Home Sewing," *Singer Service Library, No. 1*, for many uses of machine attachments that will be helpful in making curtains, draperies, and other home furnishings.

Your *Bias Cutting Gauge* is invaluable in cutting bands, folds, bindings, and very narrow ruffles.

Machine hemmed edges are a delight when they are beautifully done. It requires only a little practice to insure perfection. Clip the end of the fabric diagonally to start it in the *Hemmer*, as explained on page 30 of "Short Cuts to Home Sewing." Guide the edge that is to be hemmed slightly to the right so that you may stitch rapidly and keep a uniform hem.

Your sewing machine *Binder* can be amazingly helpful in trimming edges and in supplying a perfect edge finish. Remember that home-cut binding goes into the big slot in the Binder; ready-made binding, with edges folded, must be threaded through the slot at the back of the Binder so that the binding will not slip off the edge. When binding material that frays easily, turn the raw edge over a scant $\frac{1}{8}$ inch and stitch it before putting the binding on. The stitched edge will serve to prevent the binding from pulling away. When your Binder is properly threaded, you need only guide the material so that the edge is held close inside the binding. The binding itself need not be touched, as the Binder holds it perfectly.

The *Tucker* is a great safeguard for long tucked lines or for diagonal tucking as it insures evenness, and, once adjusted, requires a third of the time that measuring and creasing require.

The *Ruffler* with its adjustments for plaiting and gathering saves much time and insures perfect work. It is always wise to test the Ruffler on a scrap of the fabric you are using, and adjust it to gather up just the amount of fullness you wish. The stitch regulator controls, to a great extent, the spacing of the little gathers. Adjust it with the Ruffler so that you get the results you desire. Ten minutes spent with your machine instruction book and Ruffler, practising the different gatherings and plaitings, will enable you to use the Ruffler easily, especially when variation in ruffling effects is desired.

The *Gathering Foot*, a special attachment, is a great aid where very scant gathers are desirable.

The *Cording Foot* is most important in making fabric furnishings. It makes cording as simple as plain seaming, because, in stitching a plain corded seam, the foot crowds the fabric up against the cord, making it just tight enough. This does not prevent shirring the fabric over the cord later if you desire. As a rule it is best to cover the cord first by the use of the Cording Foot and not crowd the foot against the cord. Later when the covered cord is placed in a seam or on an edge, stitch as close as possible against the cord. This little precaution prevents the first row of stitching from showing.

Use the *Quilter* for your guide where large spaces are to be quilted. In stitching rows close together, use either side of the presser foot as guide.

Windows and their Measurements

IN planning to dress a window, familiarity with all window appointments is important, and especially so in following the instructions given in this book. Study the window in Fig. 1. Make yourself familiar with each part. Read the following definitions and locate each part in the diagram.

Sash—the frame for the glass.

Sill—the piece across the bottom of the window that forms part of the frame.

Jambs—the vertical side pieces that overlap the sash.

Frame—the woodwork that holds sash, jambs, and sill in place.

Apron—piece that supports sill.

Baseboard—the trimming board standing upright from the floor.

Valance board—the added piece across the top that holds the valance in place.

Shade—the non-transparent roller curtain secured to the jamb inside the window frame.

Glass curtains—curtains placed close to the glass to soften the light and insure privacy.

Draperies—hangings placed outside the glass curtains to frame or give a finish to windows.

Valance—the top trimming that is often put on over draperies.

Tie-back—small piece that holds the draperies back to the sides.

Lambrequin—a scarf-like valance that is draped (see Fig. 1, Page 36).

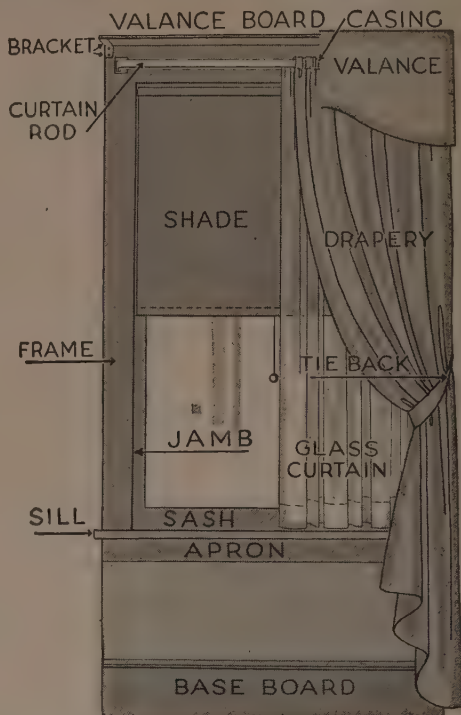


Fig. 1

Taking Measurements. Measurements for curtains and draperies must be accurate. To have a glass curtain an inch too long or too short detracts from the effect. The professional way is to measure the sash across from jamb edge to jamb edge, for width, as shown in Fig. 2, and from the bottom of the rod to the top of the sill, for length. Write these measurements down; then calculate what allowance you wish to make for hems, casings, headings, and shrinkage, and add these figures to the measurements taken. For example, you may have a window 72 inches long and the curtains are to have a 2-inch hem, a 1-inch *finished* casing, and a 1-inch *finished* heading, which means that 2 inches each have to be added for both casing and heading, since the measurement was taken from bottom of the rod. One inch is then allowed for turning in the two raw edges and 1 inch for shrinkage, making 80 inches in all for each length of material used.

72 inches	+	2 inches	+	2 inches	+	2 inches	+	1 inch	+	1 inch	=	80 inches
window		hem		casing		heading		turning		shrinkage		Total

For your width allowance, consider the sheerness of the fabric you are using and the effect that you want. Voile and limp marquisette or net usually require twice the window width; for example, a window measuring 36 inches requires two lengths of 36-inch fabric.

In buying fabrics for curtains try to buy a width that is as nearly correct for your windows as possible. Some drapery materials come in several widths; net, for instance, comes in widths of 36, 50, and 72 inches. If you have a window 28 inches wide, buy one width of 50-inch net rather than two widths of 36-inch. On the other hand, a 36-inch window might have two widths of 50-inch fabric, providing the fabric is very sheer and limp, as, for example, fine net, marquisette or voile.

Occasionally glass curtains are hung so that they do not come together in the center. When this is the case, make them just as full as though they were to come together so that they may appear as though pushed back.

In measuring for draperies, measure from the rod for the desired length, which means usually either to the bottom of the apron, or to within 1 inch of the floor, and add sufficient length to provide for top and bottom finish. Usually a width for each side is used. Never make the mistake of splitting narrow widths to save material, for skimpiness always spoils the effect. A pair of draperies should always look as though the two sides could come together easily; thus, two lengths of 36- or 40-inch cretonne are suitable for a 36-inch window, while a width of 50-inch cretonne split through the center would be better for a 28-inch window. Curtains and draperies should look full and easy, but never have such abundant width as to make them appear bulky and "over-dressed."

In using figured fabrics, buy $\frac{1}{2}$ yard extra so that the design may be matched. Designs must come in exactly the same position in each section.

Always measure and plan valances first; then cut the draperies. Most valances are cut with the length going up and down, which will mean, in the case of wide windows, careful matching and seaming of the fabric.

Use a tape to measure curtain length. Too often fabric is stretched when a yardstick is used. Lay the tape measure on the fabric so that it will be in line all the way with the edge that is being measured.

(Note: In measuring for curtains and draperies, measure each window carefully. Often they may appear to be the same, yet vary as much as 2 to 4 inches. If they vary considerably, height should be added to the shorter ones to make all look alike.)

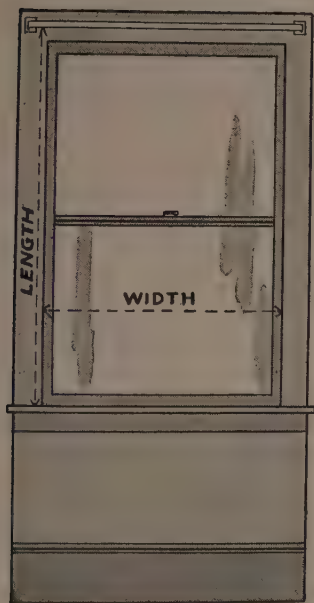


Fig. 2

Changing Window Proportions

WINDOWS that are really out of proportion for a room can have both height and width added. Such measures are to be especially recommended where large pieces of furniture are used in rooms that have low ceilings and small windows.

Unless considerable height or width is added, no change need be made in placing the shade or glass curtain, these taking their normal position as the illustrations show.

Average Window. A, Fig. 3. Window shade set inside the casing. Rod for glass curtain placed at normal position on window frame (see



A

B

C

Fig. 3

Fig. 2). Three-inch valance board placed straight across the top of window, resting on the frame and screwed securely to it.

Height Added. B, Fig. 3. A board 2, 4, 8, or 12 inches may be added at the top to give greater height to a window. This is done by cutting an extension board the desired width of the frame and screwing the valance board to this so that the valance board extends out. Screw the extension board to the wall above the window, thus giving the new desired height.

Width Added. C, Fig. 3. Windows may easily be made wider by placing a block of wood outside the frame at each side of the window, as shown in C. The valance board is placed over this. When the draperies and valance are in place the window will appear to be as wide as desired. Two to 4 inches added on each side make considerable difference in proportion, often serving to improve greatly the appearance of a window.

Such adjustments are not difficult to make. Screw all fixtures in place. Screws do less damage than nails and are easy to put in, if a nail is driven in a little way to start the hole. A little soap on the threads of the screw will make it enter the wood more easily.

Straightening Material

CURTAINS must hang straight with the warp and woof threads. To insure this, take the precaution to straighten the material before cutting. Very often in rolling fabrics on to the boards at the mill, the fabric is rolled more tightly at one end of the board than at the other. This can be corrected almost entirely by stretching the material diagonally, from one corner to the other as shown in Fig. 4. Pull quite vigorously if the material is very crooked, yet sturdy enough to withstand the strain.

If the selvages are tighter than the fabric, cut them off; then straighten the fabric. Tight selvages draw, especially after hanging. The looser the fabric, the more necessary is it to remove the selvage because of tightness. Occasionally an attractive selvage is found in a fabric, and if it is not tight, by all means use it as a finish. On many lovely firm cretonnes there is a wide selvage which is not tight, but unfortunately the manufacturer's name is too often printed on it, making it necessary to cut the edge away or cover it with a trimming band.

After the selvages are taken care of and the material straightened, pull a thread across one end and begin to measure and cut from the line of this drawn thread. Some fabrics tear crosswise satisfactorily, especially when the tearing is done quickly enough so that the force in tearing breaks the threads rather than pulls them.

The warp of fabric is often referred to as the *grain* of the fabric. To work with the grain means to keep in true line with both warp and woof.

Work always with the grain in cutting fabric, and pull a woof thread at the end of each section you cut so that all the parts will be straight. Manipulate your material so that in seaming or hemming, warp threads will come directly over warp threads, and woof threads over woof threads. Avoid cutting corners; rather ease them back so that all threads are in perfect line.

When material is very crooked, it is desirable to wash it first so that the straightening will be a simpler matter. After washing, hang the fabric as straight as possible; shake it and straighten it as it dries. Lay selvages together and press lengthwise of the fold, first one side, then the other.

Avoid using fabrics with definite crosswise lines that are *printed* on, such as large stripes and checks. They are rarely usable, because the printed design is not in line with the crosswise threads. Similar designs *woven* in are satisfactory, especially when very accurately cut and perfectly finished—which means that all edges are turned correctly with warp and woof threads.

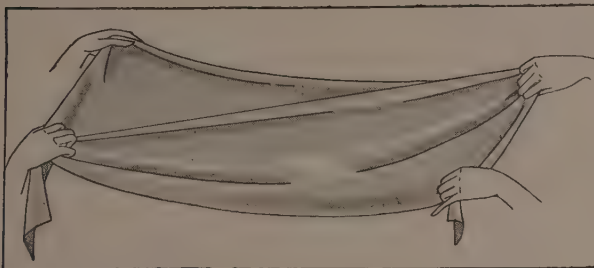


Fig. 4. To Straighten Material By Pulling. Pull material gently but effectively, stretching it diagonally from corner to corner, then alternating. Grasp the fabric so that you will neither injure nor wrinkle it so that it can not be pressed out readily.

Rings, Rods and Fixtures

IF YOU own your own home, by all means have rods fitted correctly to all windows and have them securely fastened in place so that changing curtains and draperies will be a simple matter.

Rods should be perfectly suited to the kind of curtains and draperies required for the room. Some windows have a round rod set inside the frame for the glass curtain, and another rod even with the frame for the drapery. Some have a two-rod fixture applied to the frame, as shown in Fig. 1—the under rod for the glass curtain, the upper for the drapery. Others have three rods—one each for glass curtain, drapery, and valance.

Draperies that are to be dry-cleaned can have the top stitched in with the casing of the valance, which allows one rod to serve for both. In such cases gather the drapery on so that its folds will take the correct position when hung, and so that the two parts of the drapery will be separated the proper distance in the center. Wash curtains should be kept separate from the valance for ease in ironing.

Casement rods are usually narrow and flat enough to fit fairly close to the window. Ornamental rods may be set in brackets and placed on the window frame. The glass curtain in such cases is placed on a rod that fits inside the frame. Be sure that your rods are strong enough to carry the weight of the curtains or draperies.

Make your casings wide enough to slide on the rod easily: thus, for a $\frac{1}{2}$ -inch flat rod, make the casing 1 inch; for a rod 1 inch wide, make it $1\frac{1}{2}$ inches. In the case of round rods, the casing should be twice the width of the rod.

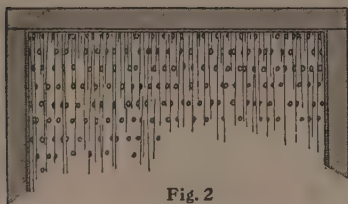


Fig. 2



Fig. 1

Fig. 2. Glass Curtain. Occasionally a curtain is placed inside the frame with no rod. For this, gather the top to a tape the width of the window plus 1 inch for end turns. Stretch the tape tightly against the inside of the frame at the top. Place tacks every 2 inches so that no fastening shows.

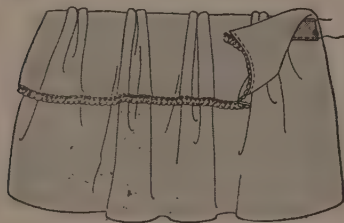


Fig. 3. Drapery and Valance in One. In using lengths that you do not wish to cut, measure the length required for the drapery and sew tape at this point. This makes secure the stitches which hold the rings and prevents injury to the fabric. Finish the overlapping valance end with braid, fringe, or banding, and group the plaits as shown.

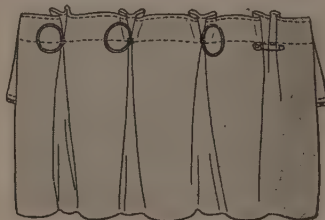


Fig. 4. Grouping Plaits. Measure the distances at which plaits are to be grouped. Place pins at these points. At each side of the pin make a plait the depth required to hold the fullness, placing a safety pin to hold the plaits. Pin all the plaits thus, making sure the fullness is grouped correctly. Sew the rings on and remove the pins.

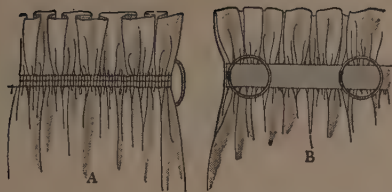


Fig. 5. Shirred Heading. For a fine, shirred heading as at A, make 3 to 5 rows of shirring. Draw the threads up. Sew to a tape the length of the window width. Sew rings to the tape as at B.



Fig. 7. Full Box-Plaiting. Allow 4 times the width for box-plaits that meet as at A. Stitch each one lengthwise a distance of 6 inches. Sew on the ring braces, as at B, to hold the plaits upright.

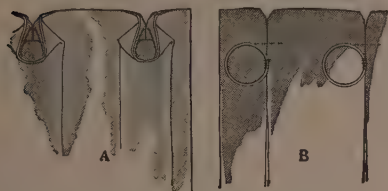


Fig. 6. Box-Plaited Drapery. For plaits as in Fig. 6 allow 3 times the window's width. Space and crease the plaits. Stitch each piece lengthwise on the inside. Sew rings back of the stitching as at B. Pull the top of the plait down and tack as at A.

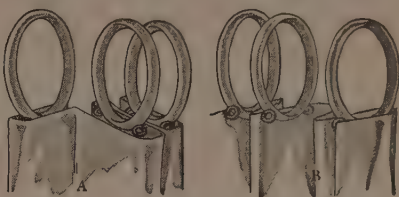


Fig. 8. Rings Extending. For ornamental rods, especially large ones, sew rings to the top of the plaits. Such rings have eyelets for sewing to the plaits. Arrange the plaits as at A. Sew the rings fast so that when on the rod the plaits appear as at B.

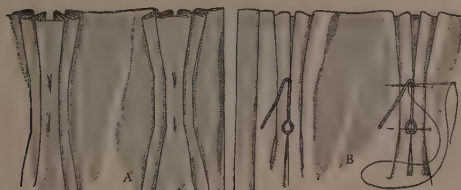
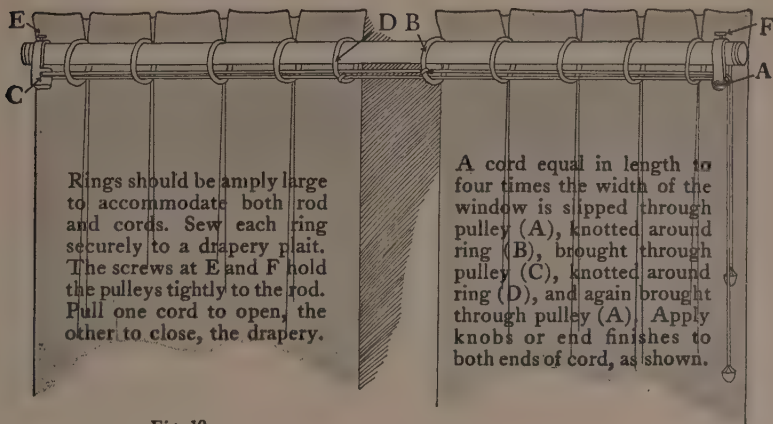


Fig. 9

Fig. 9. Pinch Box Plaits. Pinch plaits may be single, double, or triple, the number of plaits depending upon the weight of the fabric and the effect desired. Plaits are formed and each stitched a distance of 3 inches where the pinched effect is desired as at A. Sew rings to the back, or hooks that catch to the rings, as at B.



Rings should be amply large to accommodate both rod and cords. Sew each ring securely to a drapery plait. The screws at E and F hold the pulleys tightly to the rod. Pull one cord to open, the other to close, the drapery.

A cord equal in length to four times the width of the window is slipped through pulley (A), knotted around ring (B), brought through pulley (C), knotted around ring (D), and again brought through pulley (A). Apply knobs or end finishes to both ends of cord, as shown.

Fig. 10

Edge Finishes

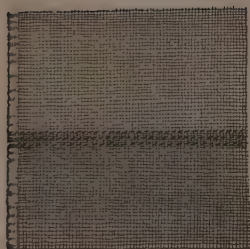


Fig. 1

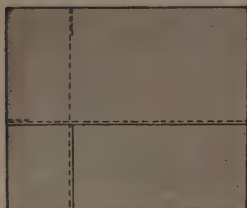
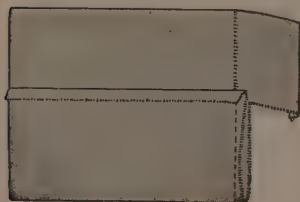
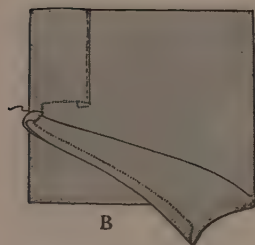


Fig. 2. Hem Corners. Fold hem corners true with the warp and woof. At the end of each stitching turn and stitch back 3 to 6 stitches to stay the thread, and thus make tying unnecessary.



A



B

Fig. 3

Fig. 1. Triple-Stitched Hem. Theatrical gauze is shown with a 4-inch hem. Turn the raw edge and apply three rows of stitching. The wide side of the presser foot serves as guide in spacing. At the end of each row stitch back 1 inch to secure the stitches.

Fig. 4. Mitered Corner Trimming. Cut and press the band, allowing the lower turn to extend out 1/16 inch so that one stitching will catch it. As each corner is approached, pin the diagonal turn, bring the fold up, lift the presser foot, swing the material around, and catch the diagonal fold at the corner turn. For a mitered corner hem, turn the hem, fold and crease the material in a diagonal line directly out from the corner, and pin on the crease. Cut the surplus away; turn the seam to the wrong side and stitch. Clip the ends of the seam edge and press the seam open.

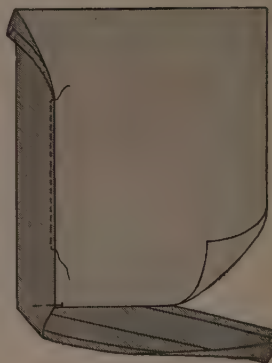


Fig. 4

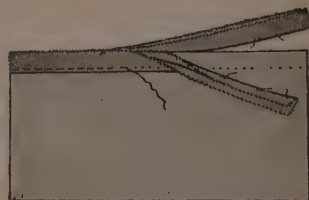


Fig. 5. To Rip Binding. In ripping binding from an edge, cut it through the folded center, take hold of each end, and pull quickly. The binding rips away easily without injuring the material. Remove thread ends before applying new binding.

Fig. 6. Rick-Rack Hem Trimming.

The simplest way to apply rick-rack is by using the narrow Hemmer. Lay the rick-rack close to the edge to be hemmed so that the stitching will catch in all the points. When the hem is pressed back, only the rick-rack shows.

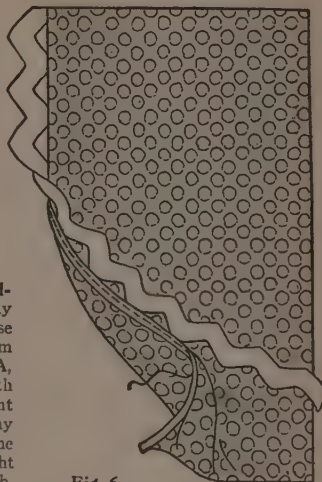


Fig. 6

Fig. 3. Cutting Away Folded-in Corners. To avoid bulky hems in heavy fabrics, crease the hem, turn the lower hem to the wrong side as in A, and stitch down in line with the stitching of the front hem. Cut the surplus away a seam's distance from the stitching. Turn the hem right side out as at B and stitch.

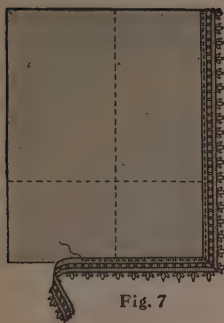


Fig. 7

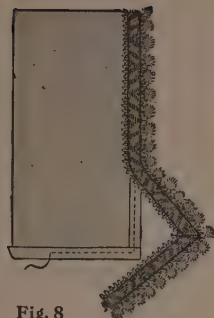


Fig. 8

Fig. 7. Lace or Trimming Braid. The point here is to apply the trimming without stretching. Lay the edge to be trimmed flat, and pin the trimming on. Miter the corners as in Fig. 4.

Fig. 8. Ball Edge Trimming. The weight of such braid necessitates stitching on both edges. As a hem is not necessary with wide braid, turn the raw edge over and stitch as shown. Pin the braid on as in Fig. 7. Stitch the outside edge first.

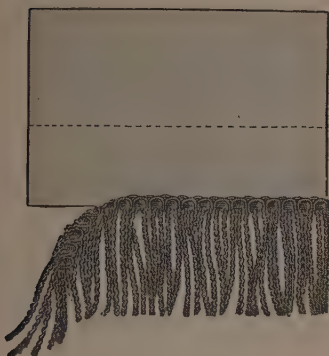


Fig. 9. Heavy Fringe Trimming. Where heavy trimming is added a deep hem is desirable to give weight to the edge. A flat-topped fringe may be stitched on at the top edge; a raised edge requires hand-sewing—one stitch in each cupped section.

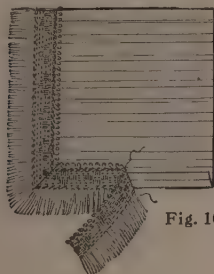


Fig. 10

Fig. 13. Band Trimmed Hem. Often for accent or contrast, trimming bands, either bias or straight, are applied over the stitching of the hem. The lengthwise band always overlaps the crosswise. Turn the extended ends under and catch the raw edge in by stitching, thus making a decorative and neat termination. Several bands may be applied to an edge. They may be of graduated widths and of different tones of one color. Lattice such bands attractively at the corner.

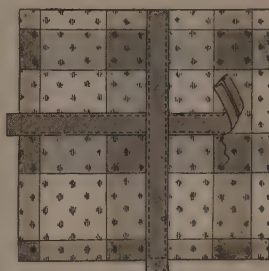


Fig. 13

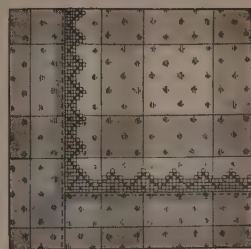


Fig. 14

Fig. 14. Lace Under a Hem Turn. For variation, especially in using colored lace, the hem may be turned to the right side and lace caught in under the hem turn enough to hold it with one row of stitching. Pin the lace in place before the stitching is done to insure an attractive corner turn.

Fig. 10. Fringed Braid. In using fringed braid wider than $\frac{1}{2}$ inch in the woven part, put a row of stitching at the top of the braid, and long, uneven bastings at the bottom. These hold the braid flat.



Fig. 11. Raveled Edge. Taffeta often has a raveled edge trimming. Pull a thread before cutting for an even fringe; then pull the threads up the desired depth. A stitching line at the top of the fringe prevents deeper raveling.

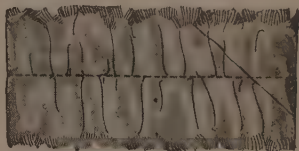


Fig. 12. Bias Fringed Ruffle. Some taffetas fringe attractively on the bias. Cut the ruffles $\frac{1}{2}$ inch wider than desired. Pull the edges backward with thumb and forefinger, giving a cupped effect. Later the double ruffle is gathered.

Trimmings and Finishes

COMBINATIONS of trimmings and finishings made of fabric vary each year; for example, we may have ruffles and cordings used together, or ruchings and bindings, or puffings and bands. The ingenious worker adapts the trimmings to the fabric and design she is using. In finely woven fabric, one row or ten of shirred cording may be used, while one to three rows of plain covered cord are best suited to coarse fabrics.

When you are thoroughly familiar with your machine attachments, practise on some scraps of material the type of finish that would be suitable to the furnishings you are planning. When you have worked these out, buy the fabrics that will be the best medium for their development.

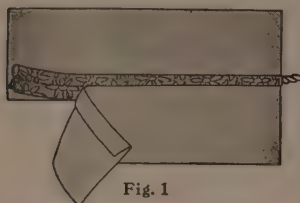


Fig. 1

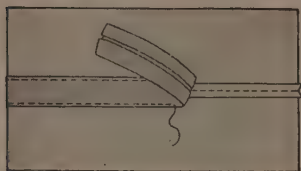


Fig. 4

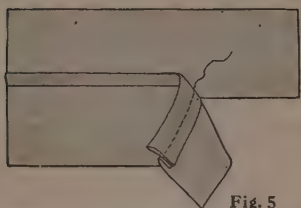


Fig. 5

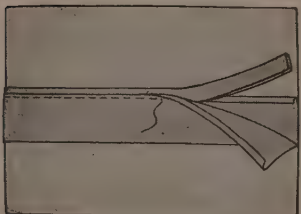


Fig. 6. Applied Band with Piping Inserted. For a heavy or contrasting trim, fold the raw edges of a band in, insert piping, and stitch. One row of stitching holds all edges.

Fig. 1. Covered Cord in Plain Seam. Cut bias or crosswise pieces 4 times the width of cord that is suited to the fabric. One-eighth to $\frac{3}{8}$ -inch cord proves best usually. Place the cord in the center, fold the fabric over, and stitch, the Cording Foot close up to the cord.

Fig. 2. Ruching and Corded Edge Finish. Plait the ruching to the edge. Lay the cord up close and crowd in to the seam line with the Cording Foot. Stitch one row, add a second cord, and crowd and stitch.

Fig. 3. Shirred Cording. Seam and hem the piece to be corded. Crease with the iron the lines the cord is to follow. Lay the cord against the wrong side of the crease. Crowd close with the Cording Foot and stitch. Stitch across the cord ends, pull on the cords, and shirr as full as desired.

Fig. 4. Band-Trimmed Seam. Turn seam to right side and trim the seam to $\frac{3}{8}$ or scant $\frac{1}{4}$ inch. Press the seam open. Pin the banding on and stitch on the edge.

Fig. 5. Piping Inserted in Seam. Cut bias piping, or use ready-made piping cut in two. Lay this inside the seam and stitch, using the presser foot as guide to insure the right depth.

Fig. 7. Ruching and Band Trimming. Fold the edges of the lower piece to the center; plait this. Apply 2 widths of banding or ribbon over this, using 2 rows of stitching to hold all.

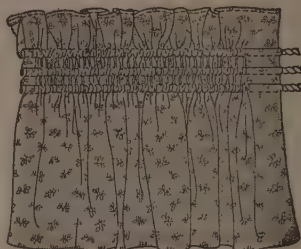


Fig. 3

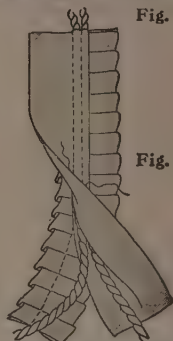


Fig. 2

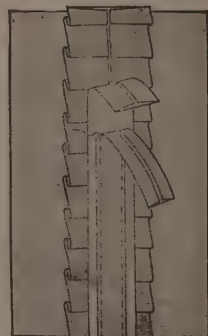
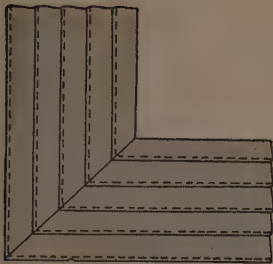
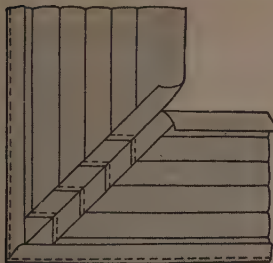


Fig. 7



A



B

Fig. 9

Fig. 8. Mitered Band Facing. Motif cut from printed fabric and stitched to plain. Use decorative facing to simulate banding. Cut the corner diagonally, stitch the seam, press open, and stitch the facing flat.

Fig. 9. Tucked Band Trimming. Tuck long strips of material in sufficient lengths. Decide on the size of tucks and spacing. Press the raw edge of the last tuck back, as at A. Miter the corners as at A, pressing the seam open. Turn the inside seam back as in B.

Fig. 10. Applied Puffings. Cut crosswise, wide or narrow. Gather both sides, cover the seam with a plain braid ribbon or binding, and apply with one or two rows of stitching.

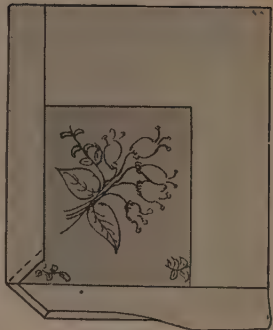


Fig. 8

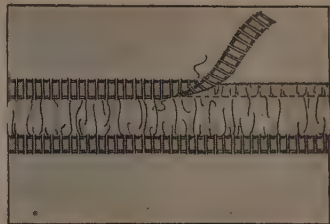


Fig. 10

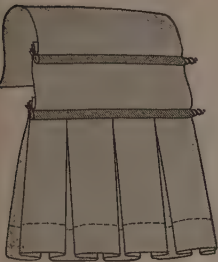


Fig. 11

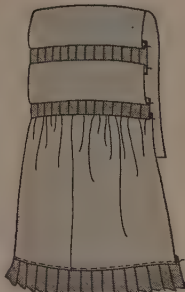


Fig. 12

Fig. 11. Box-Plaited Founce. Seam the founcing, put in the hem, and place the plaits. Cover the cording and join it to the band. Insert a second cord 2, 4, or 8 inches above. Such a founce is suitable for chairs, couches, swings, beds, and dressing tables.

Fig. 12. Plaited Trimming. Cut narrow strips of fabrics. Plait one edge with Ruffler. Press the plaits and stitch down a distance of $\frac{3}{4}$ to $1\frac{1}{2}$ inches. Use this plaited band as insets. Lower ruffle may be hemmed or cut double and plaited in place. Insets may have a corded seam trim, or stitched or piped finish.



Fig. 13



Fig. 14

Fig. 13. Contrasting Band. Use contrasting color or texture. Stitch the band over the seam of the gathered founce; then stitch flat on top. Apply bottom band as a wide binding.

Fig. 14. Binding and Banding. Stitch the lower band to the wrong side. Turn to right side and stitch upper edge flat. Space and stitch other bands. Join the founce with binding; add banding and another binding. Many variations are possible with figured and plain bands in combination.

Variations in Ruffles

RUFFLES are ideal trimming for curtains. They are inexpensive, appropriate, and simple to make with the Ruffler and Narrow Hemmer. Before starting to make ruffles, read carefully the instruction for hemming and gathering in "Short Cuts to Home Sewing." Practise on scraps of the fabric you are to use, and perfect yourself in making ruffles.

Cut your ruffles in true grain and line. Cut all selvages away and join the pieces with narrow French seams. Roll the ruffling up so that it will draw easily from your lap. Adjust the Hemmer. Turn the edge over 1 inch, slip it in the Hemmer, and proceed to hem all the ruffling you require. When your curtain is prepared, gather the ruffle and stitch it in place with one stitching. Take care that the Ruffler is adjusted to take up the right fullness, and that the screw that holds the attachment is tight.

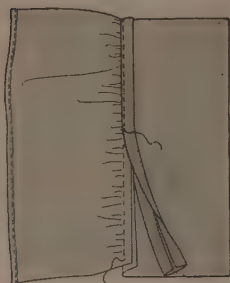


Fig. 1. Ruffle Applied with Bias Binding. Hem, gather, and join the ruffle to the curtain with bias binding to harmonize with the drapery color. Binding may be applied on wrong or right side.

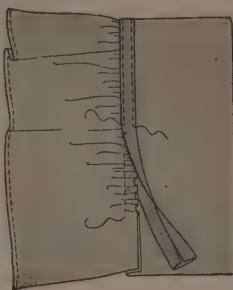


Fig. 2. Ruffle Applied; Binding Stitched Flat. Join the ruffle with bias binding. Stitch both edges flat. Contrasting thread for stitching gives an effective finish, especially if the stitches are small and uniform.

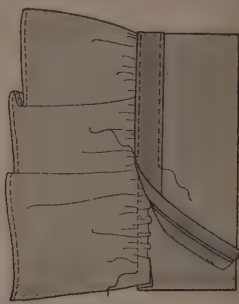


Fig. 3. Ruffle Joined with Flat Bias Band. In the case of wide ruffles, stitch the ruffle in place first; then pin the band and stitch both edges flat, as shown. A narrow piping inserted under the band is often desirable.

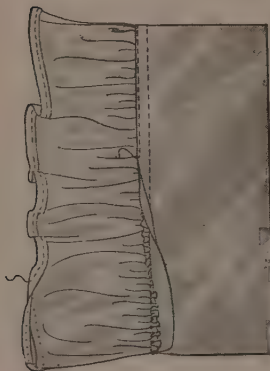


Fig. 4

Fig. 4. Ruffle Joined with Flat Felt Seam. Most ready-made curtains have this finish. Join the ruffle to the wrong side $\frac{3}{4}$ inch from the edge. Turn the edge in $\frac{1}{8}$ inch and stitch flat.

A center-stitched binding is used instead of a hem. Turn the edge to the right side $\frac{3}{4}$ inch. Make a second turn of $\frac{3}{4}$ inch and stitch through the center. Especially desirable for silks, or for any opaque fabric which is the same on both sides.

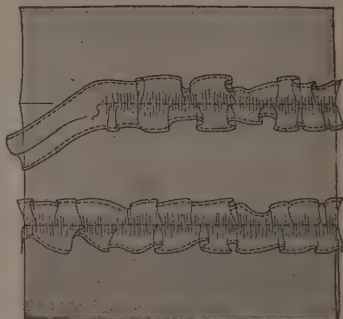


Fig. 5. Double Ruffles. Cut such ruffles crosswise 1 to $2\frac{1}{2}$ inches wide. Hem both edges, crease with an iron to give guiding lines, gather through the center, and stitch as the gathering is done.



Fig. 6. Plaited Ruffle. Hem the ruffle. Adjust the Ruffler to make a plait every fifth stitch, and plait. Press from the stitching line out.

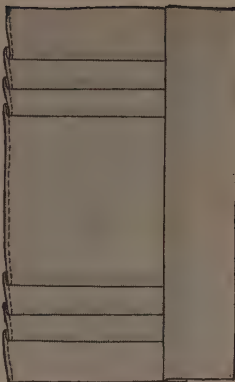


Fig. 7. Group Plaiting. Especially desirable for formal draperies. As many plaits as desired may be made, and as much space between the plaits. (See "Short Cuts to Home Sewing.")



Fig. 8. Plaited Ruching. Cut cross-wise ruffles and hem the edges. Divide the ruffle into three widths; crease the dividing lines. Plait first on one line; then turn and plait the other side.

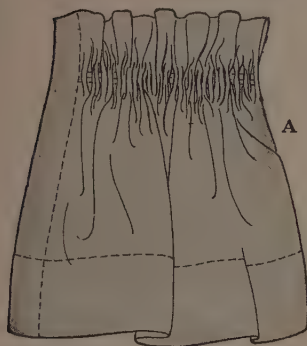


Fig. 9. Tiered Valance. Cut a piece of material the depth and width desired for the valance. Hem the bottom edge and stitch for casing at the top. Cut and hem the ruffles. Gather and place the two lower ones. Turn the top one over 1 inch and gather to top of casing.

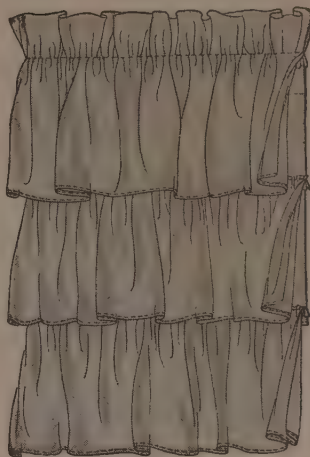


Fig. 9

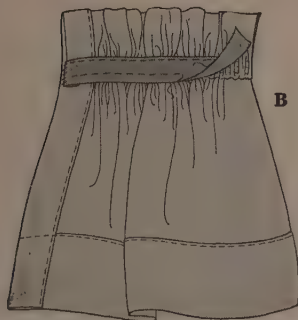


Fig. 10. Shirred Valance. Hem the valance. Turn the heading over and put in 5 rows of shirring, $\frac{1}{4}$ inch apart, by hand or machine. Draw the shirrings up tight as at A. Sew a tape back of them to hold them as at B.



Fig. 11. Scalloped Ruffle. Where a full ruffle is desired in very limp material, make deep scallops on the outside edge. Bind or hem them. Here the ruffle is applied to a selvage edge with a gathered heading. If the selvage is not used, hem or bind the curtain edge and apply the ruffle.

The ruffle should not be so full as to lose the shape of the scallops. In this case $1\frac{3}{4}$ yards of ruffle are used for each yard of curtain. Remember the narrower the ruffle, the smaller the scallops.

Fig. 11

Tie-Backs and Valances

TIE-BACKS are made of the drapery fabric, the design running the same as in the drapery. Their length depends upon the window width; their width, upon their length and the drapery length. Tie-backs usually have rings or loops at the ends which are fastened to a hook in the window frame. Often a tack is placed inside the tie-back to hold drapery and tie-back in position on the frame.

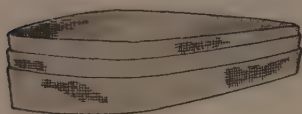


Fig. 1



Fig. 2



Fig. 3

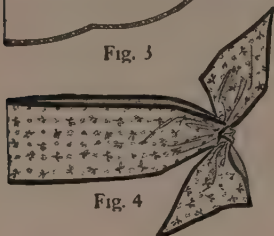


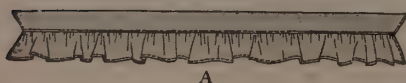
Fig. 4

Fig. 1. Folded Tie-Back. Cut a strip 9 inches wide and 18 inches long. Lay 3 folds in upper half, making folds deeper at the ends. Press the folds and join the ends in a seam. To hold the tie-back in place, slip a tape through a ring and catch the ends in the seam when it is stitched.

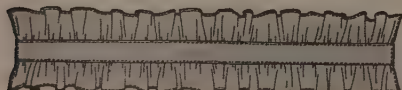
Fig. 2. Inverted Plait Tie-Back. Cut a strip 18 inches long and 5 inches wide. Bind both edges. Stitch together the edges of a 5-inch strip of binding. Make a loop, fold inverted plaits in, slip the loop in place, and stitch.

Fig. 3. Shaped Tie-Back. Shape and bind the lower edge. Insert piping or braid under the binding at the upper edge. Extend the binding to make loops. Lap them back and stitch them in place. For silk fabrics, line the tie-back before binding, stitching the lining to the outside, the stitching line $\frac{1}{8}$ inch from the edge.

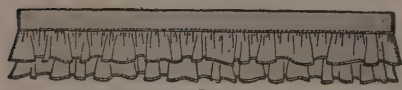
Fig. 4. Scarf-End Tie-Back. Cut a piece 27 inches long and 4 to 5 inches wide. Line it if desired. Bind all edges, then tie in scarf fashion, draw the knot tightly and perk the ends as shown.



A



B



C



D



Fig. 5. Ruffled Tie-Backs.

A. Cut a 2-inch crosswise ruffle and a 3-inch lengthwise band. Hem the ruffle; gather it to one edge of the band; turn the free edge over, ends in, and stitch. Sew tiny rings or loops at the ends for fastening.

B. Double ruffle same as A, except that two bands are cut—each 2 inches wide. Insert ruffle between these with all raw ends concealed.

C. Cut one ruffle 2 inches, one 3 inches deep. Hem the edges. Place the raw edges together and gather both to the band. Cover the seam with the free edge of the band.

D. Make center point $3\frac{3}{4}$ inches tapering to $1\frac{1}{4}$. Hem and apply to the band. Two or 3 layers of ruffles in three color tones are pleasing for either C or D.

Valances are made in proportion to the height and width of the window. They are rarely more than 14 inches deep and sometimes they are as narrow as 4 inches. The very narrow ones are usually quite full, giving the effect of puffing, banding, or a shirred or box-plaited ruche.

The average valance made straight across is $\frac{1}{8}$ the depth of the window frame. Valances that extend longer at the sides may be as long as $\frac{1}{6}$ the length of the window frame.

Valances may be plain, the fabric stretched over a form, or they may be gathered, plaited, tiered, draped, or festoon trimmed. The simplest valances are made with a casing and with sufficient fullness to shirr on the rod. Draped valances (lambrequins), suited to formal rooms, are invariably made of rich fabric, usually lined, and abundantly draped.

Draperies should hang from the point of a curve in a valance, and not from the center of a curve.

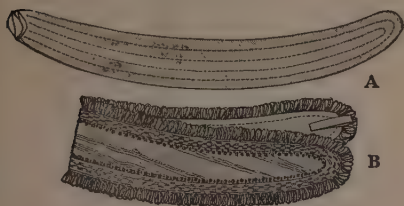


Fig. 6. Interlined Tie-Back. Shape tie-back as at A, using 2 thicknesses of muslin. Quilt these together, using wide side of presser foot as guide. Make covering of drapery fabric. Seam around 1 side and 2 ends. Turn right side out. Insert interlining. Turn raw edge in, stitch the opening and apply trimming. Sew loops at the ends for fastening, as at B.



Fig. 7. Flower Tie-Back. Cut 3 circular pieces of fabric 4 inches in diameter, using different bright, pastel colors. Cut 2 green leaves 2 inches; 3, 3 inches long. Turn the edges of these and stitch with black thread; also stitch through the center as shown, and through the tape to hold leaves. Stitch circles to tape, using a cross-quilting effect. Turn the edges in; run a row of stitching around each circle. Draw and tie threads up. Sew bone loops at each end of tape.

Fig. 8. Rosette. Cut true bias 1 inch wide. Make a circle of fabric 3 inches in diameter. Begin at the outside edge and *full* the bias fold in spiral effect. Conceal all raw edges. Make a button-like center of the fabric and sew in place.

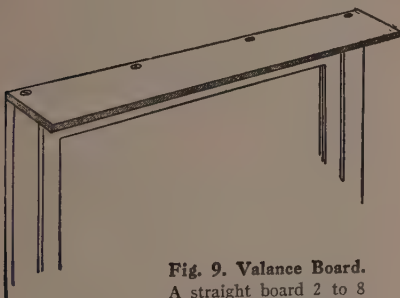


Fig. 9. Valance Board.

A straight board 2 to 8 inches wide and as long as desired for the window width is necessary. Screw this to the top of the window. Hooks for rings, or a round rod, may be screwed underneath. Place the fixtures against the under side of the board, or tape the valance and tack the tape to the edge of the board, or lap the valance over the top and tack it flat.

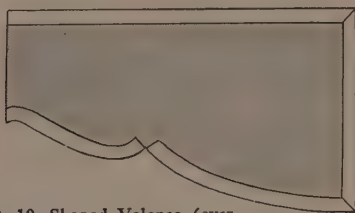


Fig. 10. Shaped Valance (over composition board). Make a pattern of wrapping paper and fit it to the window exactly. If the lower edge is shaped, be sure the curves are correct. Use this pattern as a guide in marking the board for sawing. Cut your material so that the lengthwise thread runs the short way of the board. Allow a generous inch on all sides for turning to the wrong side. Stretch and glue the fabric in place, or fasten with thumb tacks. Glue should touch only the inside of the turned-over edges. Fit the valance into the window frame tightly, using long, slender finishing nails to hold the valance in the frame.

Glass and Casement Curtains

CASEMENT windows are those that are hinged and made to swing out or in, rather than slide up or down. Usually the frame is metal, which means that a metal drill must be used in placing the rods at top and bottom on the frame. Casement curtains are generally finished with casing and heading at both top and bottom.

When draperies are used with casement curtains, the rods should be fastened to a lengthwise board. The board is screwed to the wall to give stability to the fixtures, and at the same time protect the wall.



Fig. 1. Casement Window. Allow for headings top and bottom and a casing wide enough for the rod. In sheer net, as shown, use $2\frac{1}{2}$ times the window width. Allow 1 inch for shrinkage at both top and bottom. Selvages finish the sides.

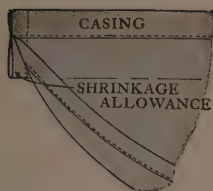


Fig. 2. French Door. Allow for headings and shrinkage the same as in Fig. 1. The lower casing of short curtains is held in place by short rods. For the arched transom use a shaped rod for the top, and measure from this in a line straight down the center. Cut the fabric crosswise this length, plus allowance for casing and heading and $1\frac{1}{2}$ inches for rosette finish. Arrange the casing on the rod and gather the lower edges together. Turn in the raw edges and shirr them to form a rosette. Tie the shirring threads securely so that there will be no lag in the net. Tack and conceal the fastening underneath the rosette.



Fig. 3. Draped French Door. Cut three lengths for the door; hem each length. Stitch those on the left side together in one casing. Hang the curtains; then apply the ruffled valance, as in Fig. 9, page 21, to the top of the door frame.

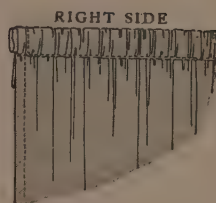
Casings and Headings



A

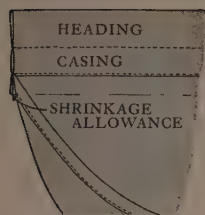
Fig. 1

Fig. 1. Casing without Heading. This shows a plain casing such as is used for curtains with valances. Allow $2\frac{1}{2}$ inches for the casing, plus 2 inches for shrinkage. A shows a row of stitching each for casing and shrinkage tuck. B shows how the curtain appears when in place on the rod. Finish all side edges before casings, headings, or hems are made.



B

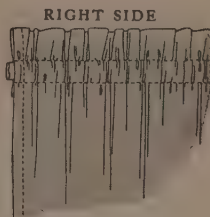
Fig. 1



A

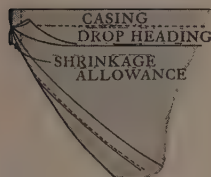
Fig. 2

Fig. 2. Casing with Heading. For lace, marquisette or casement cloth curtains, use a single heading as shown. Allow in cutting for casing, heading, shrinkage and seam turn. Turn the casing and heading together as a hem; then divide them by a row of stitching as at A. Always turn and stitch back on casing, headings and shrinkage allowance tucks to secure the stitching line. B shows the heading on the rod.



B

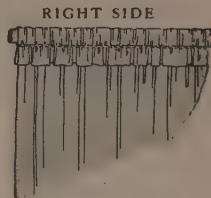
Fig. 2



A

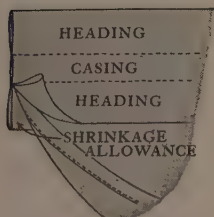
Fig. 3

Fig. 3. Casing and Turn-down Heading. When there is insufficient room on a door or casement to permit a heading, a turn-down heading may be used for the top rod with a plain casing for the bottom. A shows how the material is turned and folded. B shows how the casing appears on the rod. Such a heading may have a lace or binding trim.



B

Fig. 3



A

Fig. 4

Fig. 4. Casing and Double Heading. Fold the curtain for a single heading. Make a tuck below the casing the depth of the upper heading. When stitched in place this will appear as at A, and when on the rod, as at B. Remember to make casings wide enough to allow the rod to slip through easily after laundering. Where rods are rough use a small ruler to open the casing, sliding it along just ahead of the rod.



B

Fig. 4

Ruffled Curtains

CUT and finish the edges of your ruffles so that when the Ruffler is put on the machine and adjusted to gather the fullness desired, all the ruffling may be done at that time.

For scant ruffles cut $1\frac{1}{2}$ yards of fabric for each yard of gathered ruffle; for full ruffles provide 2 yards of fabric for each yard of ruffle. Because of the stiffness in organdie, $1\frac{1}{2}$ yards are sufficient for 1 yard of gathered ruffle, while Swiss, net or voile require double the amount, or 2 yards.

To hang well, ruffles should be cut crosswise or on a true bias. Widths of $2\frac{1}{2}$ to $3\frac{1}{2}$ inches are usually favored.



Fig. 1. Overlapped Ruffled Curtains. Lap a pair of curtains one over the other; then make and stitch the casing and heading as for one curtain. The crossed effect is pleasing and easily achieved.

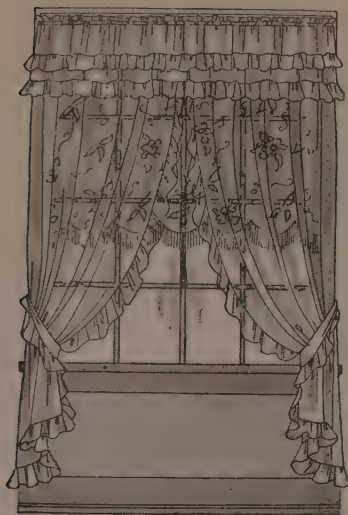


Fig. 2. Ruffled Valance Curtain. Cut the ruffled valance crosswise $1\frac{1}{2}$ times the window width, and each ruffle $1\frac{1}{2}$ times the valance width. Join the lower ruffle with a French seam; join the upper and turn it over the seam. Make tie-back as at D, page 22.

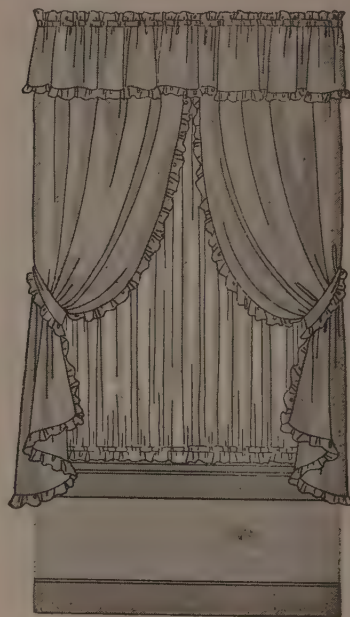


Fig. 3. Shirred Glass Curtains; Ruffled Draperies. The glass curtains have a casing at top, and heading and casing below. The draperies have a narrow double ruffle. Details of finishing tie-back and valance are the same as in Fig. 2.

Fig. 3

Hints for Making Perfect Ruffled Curtains. It is best to cut ruffles on a drawn thread line, especially if tiny seams and hems are to be used; otherwise the jagged edges ("seam whiskers") will need to be trimmed away. Be sure to cut all the ruffles the same width, and take special care to keep the edges even when you join them so that you will have a true edge for hemming.

When seaming ruffle widths of sheer material, make very tiny French seams. Always press the seams toward you in hemming so that they will slip into the Hemmer easily. Take the precaution to stitch slowly when you pass a seam so that the hem will be perfect throughout.

When using heavy fabric for ruffles, such as unbleached muslin or cretonne, press open your seams and clip the seam edges away diagonally from the hem. This will allow the Hemmer to glide through the seam and keep an even hem.

Experiment with a piece of material so that the gathering will take up just the desired fullness. Much of the beauty of machine gathering is in the uniformity of the tiny plaits.

Gather a scant $\frac{1}{4}$ inch from the edge to save trimming the seam edge, as this allowance can easily be concealed inside a French or felled seam.

Remember that fine thread and fine stitches add beauty to ruffles made of sheer or fine fabric, such as organdie, voile, and taffeta.

Fig. 4

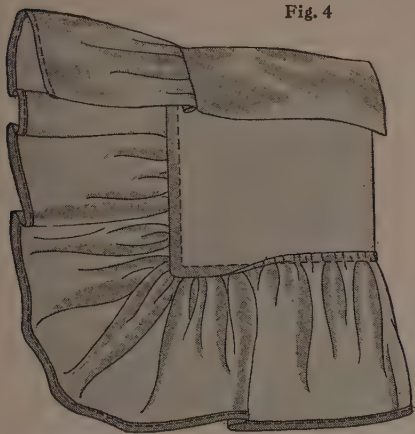


Fig. 4. Ruffled Corner; French Seam Finish. In gathering around a corner, crowd the gathers up slightly as you turn so that there will be sufficient fullness to allow the ruffle to stand out straight. When adding the second stitching for the French seam, stitch from the ruffle side. In this way you can hold the ruffle out straight and turn the corner squarely.

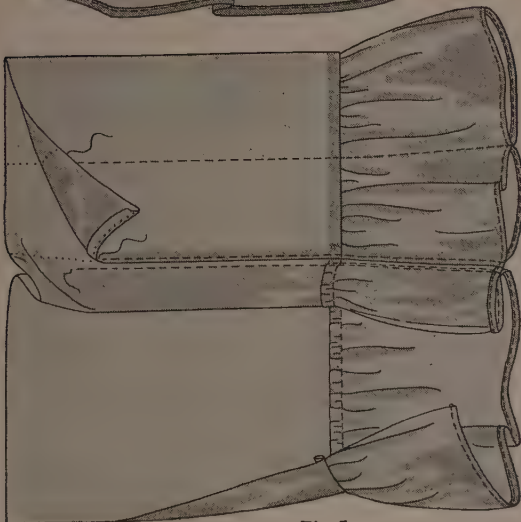


Fig. 5

Fig. 5. Heading and Casing for Ruffled Curtains. Carry the stitching lines of heading, casing, and shrinkage allowance in the curtain, out through the ruffle, as shown. Keep these stitching lines straight with the fabric threads so that the ruffle will be correct in the three divisions.

Kitchen and Attic Windows

COLORFUL freshness and facility in laundering are the chief requisites of kitchen curtains. Glass curtains are not necessary except in city apartments to insure privacy. They may be pulled back, as in Fig. 6, so as not to obstruct the view.

Oil cloth or heavy glazed chintz is frequently used for kitchen windows. When stitching such materials where pins mar the surface, use paper clips to hold the seam edges together so that they cannot slip. Clips placed 4 inches apart are usually sufficient and these may be removed as the stitching proceeds.



Fig. 1

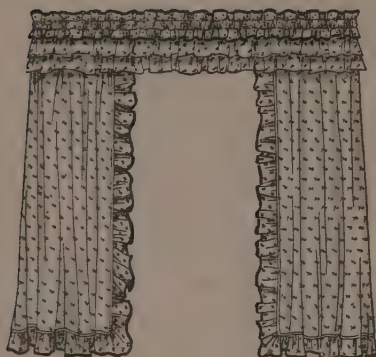


Fig. 2

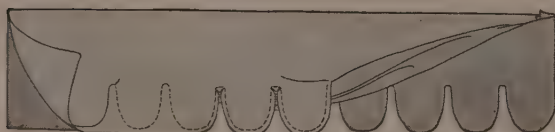


Fig. 4

Frequently casings and hems of plain curtains are made the same width so that the curtains may be turned upside down. This equalizes the wear and is economical, especially for summer curtains when the lower half is exposed by open windows.

Fig. 1 shows the simplest of kitchen draperies made of a print of small design. Cut valance and draperies in one, and bind all edges with bias binding in a color to accentuate one color in the print. Put the casing and heading in after you have stitched on the binding.

The dotted Swiss ruffled draperies shown in Fig. 2 are easy to iron as the valance is made of tiers of

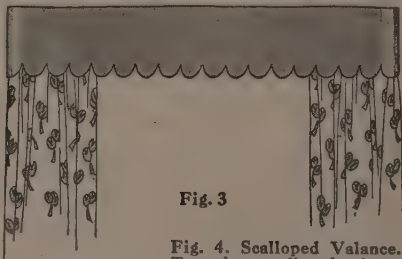


Fig. 3

Fig. 4. Scalloped Valance. To make a scalloped valance of two thicknesses of fabric, first pin the two thicknesses together. Then mark the scallops on a piece of paper, using a large spool or a cup as a guide. Pin the pattern in position on the fabric, and outline the scallops. Stitch around the outline; then cut the scallops, clipping each intersection as shown. Turn the right side out, and press.

ruffles with the heading and casing added. This makes a long, flat piece which, when placed on the rod, gives a shirred ruffled effect.

The scalloped valance shown in Fig. 3 may be made of two tones of fabric, as in Fig. 4, or of oilcloth or chintz. Bind the scallops with bias binding or pink them by notching. The valance may be made of the drapery material or of plain or figured material to contrast with the draperies. For a small window the scallops measure only 2 inches across.

The drapery shown in Fig. 5 is simple enough for ironing. For the insets tuck a 12-inch length of contrasting material that will be as wide when finished as the drapery fabric. Space the tucks $\frac{1}{2}$ inch and make them $\frac{1}{8}$ inch deep. Mark scallops on the drapery by means of a newspaper pattern, making them also proportionate with the width of the fabric. Cut the scallop line and slip the two sections of the material apart $\frac{1}{4}$ inch. When the raw edges are turned in, $\frac{1}{4}$ inch on each side, the space of the tucked portion will equal $\frac{3}{4}$ inch. By moving each cut scalloped section down on your 12-inch tucked piece, cutting one at a time, and using about 2 inches of the tucking, you will find that the tucked section is sufficient for one pair of curtains, or six insets. Stitch directly on the outside edge of the scallop; then put a second row of stitching outside the first row, using the narrow side of the presser foot as a guide. When you have trimmed and pressed the raw edge of the seams, they will need no further finish. The lower edge of the tucked section is finished with bias binding.

Striped material, or material in small printed design, or plain material in contrasting color may be used as insets, or bias binding may be folded and stitched on the outside to simulate scallops. Apply facing or binding to the sides of the drapery. Sew the facing back by hand so that no stitching line will break the crosswise scallop.

Fig. 5. Tier Curtains. These may be made of three pastel tints or colors, the darkest one at the bottom, the lightest at the top. Join the tiers with tucked insets, or by picoting, or binding.

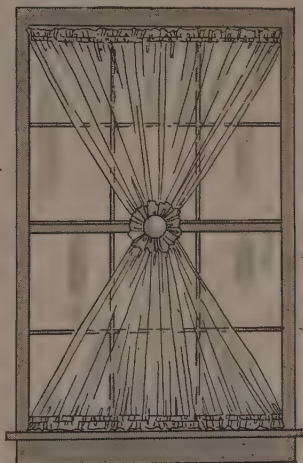
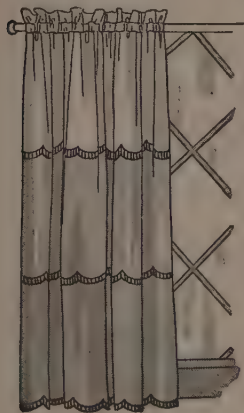


Fig. 7. Hour Glass Curtain. Designed to give a maximum of light. Make the curtain as for a casement. Make and attach a rosette to a band. Bring the band around the curtain at the center and fasten to give the effect shown.

Fig. 6. Valance and Drapery. Several variations of this trimming may be effected, especially with printed and plain fabrics. The scalloped edges may be bound or faced, draperies plain, and valance ruffled or scalped.



Lined and Unlined Draperies

Lined Draperies. There are many reasons for lining draperies. Chief among these are that they will hang in richer folds, that they will give weight to the window effect, that the lining will protect valuable fabric, that the draperies will be opaque, and lastly, that there will be two finished sides for doorways and arches.

Draperies are rarely interlined, except for very formal rooms, where it is desired to have a delicate fabric such as taffeta take on the appearance of richness; or in the case of very large rooms where the draperies gain weight and importance by means of lining and interlining.

Lining Materials. Sateen in matching color makes excellent lining fabric for velveteen, tapestry, heavy brocades, and novelty fabrics. Linen or suiting is best for blocked linens or heavy cretonnes. For taffeta draperies use silk mull or taffeta lining; for velvet use satin; for rich satin brocades, taffeta.

When lining curtains or draperies, the fabric itself should be about $1\frac{1}{2}$ to 4 inches wider and longer than the lining. Remember to clip or remove the selvage, as the fabric requires. In cutting, allow for hems and headings on the fabric and the lining.

Straighten the lining and the drapery before joining them. Extreme care is necessary in placing the outside fabric and the lining together so that one will not draw more than the other. Some drapery makers straighten the fabric, cut off the selvages, and hang both lining and drapery over a door for twenty-four hours to allow them to sag as they will. After that, both fabrics are laid out on a table, and the edges are lifted, arranged, and patted together rather than pulled together. Pins are placed crosswise, as shown in Fig. 1, every 2 or 3 inches. As the stitching proceeds along the edges, the pins are removed. The seam edges are then clipped every few inches to prevent tightening. Seams must always be pressed open, then later pressed from the right side.

Should you find that the lining is too tight for your drapery, interline the lining with tarlatan. This serves to keep the outside from sagging.

Finish the bottom hems of lining and outside separately, and run weighted tape inside the hem of the drapery material, as shown in Fig. 3, or sew weights in the corners between the lining and the outside, as in Fig. 2. In the latter case cover the weight with fabric, and in heavy fabrics sew it to the top edge of the hem turn, as shown in Fig. 2.

In rare cases weights are placed the full length of the side seams to cause the draperies to appear heavy and very formal. Again, heavy fringe is inserted between the lining and the outside to serve both for weight and decoration.

Unlined Draperies. In finishing the edges of unlined draperies, plain hems may be stitched by machine. Other edge finishes for unlined draperies are binding, bands, braid trimming, ruffles, or scallops,

as the taste and purpose dictate. (See "Edge Finishes," pages 16 and 17.)

When you are in the drapery department, make it a point to see the prepared edge finishes. Very often you can find a braid fringe or band that will be exactly right for the draperies you are planning.

Always clip a seam edge to which you add a lengthwise band or braid, so that the applied edge may be eased on and not tightened. Always take the precaution to press an edge before applying a band or binding.

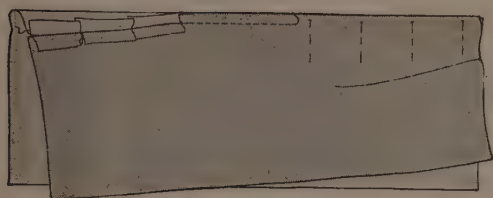


Fig. 1

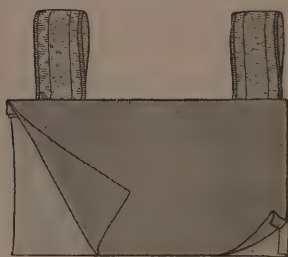


Fig. 4

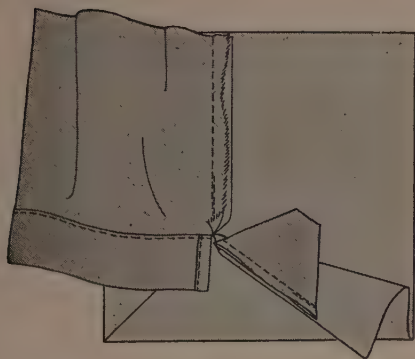


Fig. 2

Fig. 4. Straps for Rod Rings. Often straps of firm braid or ribbon, or stitched bands of the fabric, are inserted between lining and drapery. The rod is slipped through these straps. The upper part of the drapery may be plaited, or the straps so placed as to allow for fullness between each one.

Fig. 1. Joining Lining to Drapery. Lay your fabrics out flat with the right sides together. Seam them together at the sides and upper edge. Allow the lower ends to fall as they will. Never stretch or pull the sections in place. Manipulate them until they are correct.

Fig. 2. Mitered Hem Corner. In heavy fabrics, miter the corners as in Fig. 2. Enclose the weights in little squares of lining material, catching up the raw edges and stitching them to the top of the hem turn. The raw edge of the hem turn may be catstitched down, slipstitched, or stitched, according to the fabric and the effect desired.

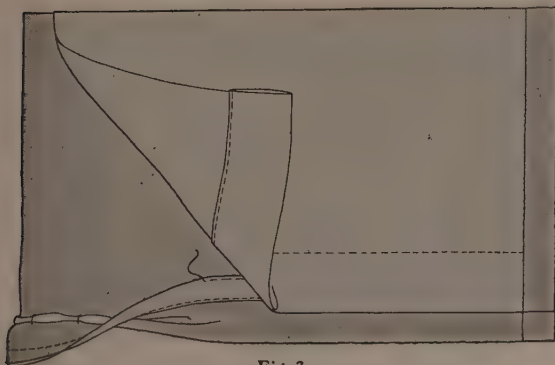


Fig. 3

Fig. 3. Placing Yardage Weights in a Hem. Long, diagonal basting stitches are ideal for catching yardage weights in place. Seaming ribbon or bias banding saves time in finishing the top of a hem and makes unnecessary a turned edge. As seen in Figs. 2 and 3, the lower part of the lining is hemmed separately to allow the lining and drapery to hang easily.

Straight Draperies



Fig. 1

STRAIGHT draperies may be used alone or with glass curtains. They are suitable for both windows and doorways, and may have tie-backs or not.

Straight draperies are usually made of fabrics that have "body." They are arranged with pinch plaits at the top and hooks to hold them, such as shown in Fig. 9, page 15. This is done to hold the drapery close to the rod so that it will not sag, as might be the case if the rings were sewn directly to the drapery.

If, for some reason, you would prefer to use a casing rather than rings, remember that heavier fabrics require a firm, substantial rod and that you must make the casing one-half to one inch deeper than casement curtains would be for the same size rod.

The drapery shown in Fig. 1 is appropriate for either doors or windows, especially if the same type of rod is used for all. The fabric shown here is novelty brocade with lining of sateen. A 2-inch slipstitched hem finishes the bottom. The heading is made just deep enough to come to the top of the door frame. The sides of the drapery are so placed as to conceal the sides of the frame.

Place weights in the hem as in Fig. 2, page 31, and make the tie-backs as in Fig. 1, page 22. Their length will be regulated by the width of the window or door, and the effect desired. The tie-backs shown measure 9 inches finished.

Informal ruffled curtains as in Fig. 2 call for unlined draperies. The draperies in this case extend beyond the window to give window width. Because of this the glass curtains and draperies can be hung on one rod.

The example presented is ideal where all possible light is desired for a room, and at the same time attractive decorations. The cretonne for the draperies may be only two tones darker than the organdie curtains. These overlapping curtains are so arranged as to make it unnecessary to pull the shade down, thus insuring the full light of the window.

Stitch the edges back for 1-inch hems and use a 4-inch hem in the bottom of the drapery. Arrange the heading to come at the top of the frame. Sew braced rings securely to their positions, as in Fig. 7B, page 15.

Cut crosswise ruffles for the curtains, $2\frac{1}{2}$ inches wide, and hem both edges. Press the raw edges at the front and bottom of the curtain over to the right side. Gather the ruffle through the center, gathering and stitching to the curtain at the same time. By placing the stitching in the center

of the turn, the edge will be held and one stitching prove sufficient for all.

Often it is desirable to dress two windows as one. Plain crash unlined draperies of a color to match the dot in the Swiss of the curtains are used to dress the windows in Fig. 3, so that they will appear as one.

In making the draperies, sew weights in the hems, and arrange the headings before starting on the curtains. Four full widths of dotted Swiss are used for the curtains. Cut the graduated ruffles crosswise, 5 inches wide at the bottom and $2\frac{1}{2}$ inches at the top. Graduated ruffles may be cut more economically of fabric that has no right or wrong side, than from fabric that has. Cut and join the widths so that all the shaped edges come on the side that is to be gathered and the straight edges on the hemmed side. Hem the ruffle and gather it in place; then fell the edge down over the seam, as explained for Fig. 4, page 20.

Radiators often present a problem in straight draperies. As a rule they are so placed (see illustration, page 7) as to allow the drapery to extend to the required inch above the floor. When the radiators are full length, then the draperies must be made to come to within an inch of them, or to the bottom of the apron. If the radiators extend only part way, make the draperies to the floor even though the radiator does break the line somewhat.

When draperies must be shortened, fringe added to the bottom makes the shortened line less noticeable. See Fig. 9, page 7.

Very often fitted covers of fabric are made for radiators for summer. Usually a plain fabric is chosen to harmonize with the draperies. A piece of composition board is cut to fit the top of the radiator, to keep the fabric straight, and to make it possible to use the radiator as a small table for bowls of flowers, books, or mending baskets.

The top of a radiator cover should have square turned corners, and should hang straight down on the four sides. The bottom edge may have a hem or ruffle finish. If the fabric is light weight, cut crepe paper the size of each section and seam it right in with the fabric.



Fig. 2



Fig. 3

Novelty Valances

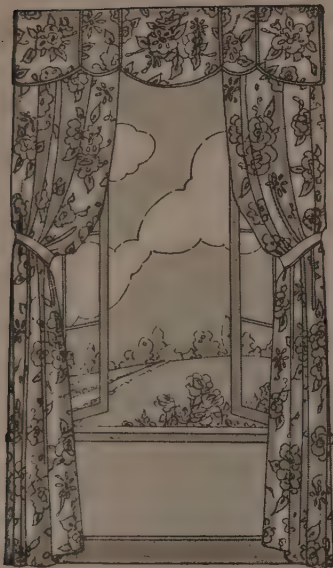


Fig. 1



Fig. 2

HEAVY cretonnes such as shown in Fig. 1 rarely need lining, especially if the design is colorful and attractive with the light shining through. Side hems of 1 inch and a lower hem of 4 inches make a satisfactory finish.

In cutting designed material such as this, measure to make sure that the design will appear in the same position on each drapery length. Sometimes in matching designs it proves a saving advantage to *face* the edges for hems and casings rather than to *allow* for them.

Be careful to note whether the design of your material has an "up and down," and cut all pieces to run the same way, with the top of the design up. The valance in this case may be cut in one piece, with the lower edge shaped, and trimming bands added to give the effect of a sectional valance. If the motifs of a design are pleasing enough to group separately, they may be arranged one in a section to emphasize the motif. Apply the trimming bands and bind or face the lower edge and ends, or line the entire valance with a fairly opaque material. When placing the valance, tack the upper edge to a narrow valance board, as the valance hangs down over the drapery. Sew weights to the corners, or tack the fabric inconspicuously so that the corners will not curl up. The tie-backs are narrower at the ends. Bias binding trims the edges and makes the loops.

Ball trimming comes attached to a braid and makes effective trimming for many items of home furnishings, especially draperies, and coverings for beds, stools and chairs. In Fig. 2 the valance is cut without fullness, with curves correctly proportioned for the height and width of the window. Cut a facing to fit the curved edge; then insert the braid in the seam between valance and facing. In turning the braid on a curve, fold it

in at a corner and clip it. If the braid is too wide to allow a flat finish, cut the extra width away.

Allow the braid to finish the drapery edges by applying it as a facing to the wrong side. Only the ball part should show. The second row of stitching is the only visible stitching line.

Line the tie-backs with the facing material. Turn the lining over at the top and use the ball trimming as a finish at the bottom.

Quilting is often favored for valances, bedspreads, and even for covering chairs and stools. Fig. 3 shows a quilted valance suitable for a large window. Generally silk is used so that the puffings formed by the quilting will stand up attractively. Taffeta and satin are the preferred fabrics for quilted valances.

The drapery illustrated in Fig. 3 is made of pale yellow taffeta with harmonizing green taffeta for trimming. Stitch together strips of the two colors and press the seams open. Place sheet wadding between this and the lining material, and quilt the valance. Later the lower edge may be shaped as shown, and the edges and ends of the valance bound with the darker material. A light weight sateen in light tan is suitable as lining for draperies such as described here.

The band at the bottom may be put on plain, or it may be quilted, especially if an appearance of weight is desired. The glass curtains are of pale yellow marquisette with a narrow plaited ruffle of the green taffeta. Quilt the tie-backs to harmonize with the valance.

A bed covering made of strips of fabric and quilted, as the valance is, would make a pleasing combination for a formal bedroom for a man. The drapery as shown here is especially desirable for library or living room.

A plain fabric quilted and used with flowered draperies is likewise attractive; or a flowered or checked fabric may be quilted, the stitching lines following the lines of the design on the fabric. In all cases use a soft lining and just enough padding to give an attractive puffed effect.



Fig. 3

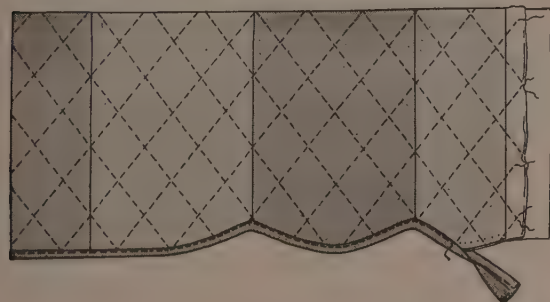


Fig. 4. In this case the valance is 8 inches deep. The spacings between the quilting lines are $1\frac{1}{2}$ inches. Mark the diamonds first on tissue paper so that their spacings will bring the points exactly over the seam lines. Such valances may be made all of one color, and a scroll or flower design used for the quilting.

Formal Draperies



Fig. 1



Fig. 3. Draping Expensive Fabrics. To avoid over handling expensive fabrics, experiment first with inexpensive unbleached muslin of a weight similar to the fabric you expect to use. Arrange your drapery entirely in the muslin. When this is taken down it can be pressed and used as a pattern, thereby saving material in cutting, and, at the same time, keeping the new fabric fresh for final arranging.

Fig. 4. Laying Folds in Fabric. Experiment with folds. See how deep they should be for your window size, and fabric weight. Then notch the edge to indicate where each fold should come. This insures evenness of folds and saves the time readjusting would otherwise take.

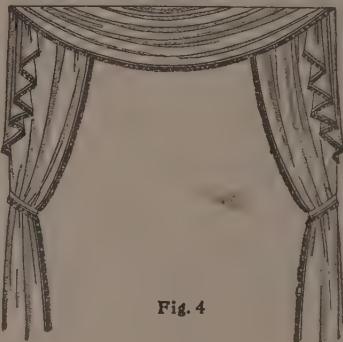


Fig. 4

THE six illustrations given here represent three types of draperies. Figs. 1 and 2 are modernistic in effect; Figs. 3 and 4 show elaborate designs; Figs. 5 and 6 are severe.

When formal draperies are used, the entire setting must be in harmony, whether the plan is for modernistic, elaborate, or severe decoration.

To dress your windows as in Fig. 1, make a glass curtain with casing at the top and casing and heading at the bottom. Arrange two widths of fabric and drape them on the window. Often the folds are pinned in a manner suited to the design in the fabric. Mark the cascade line by means of pins or chalk so that it will be correct for the proportions of the window. Face the cascade line with a fitted facing of the fabric. Hem the side edges and lay the folds again as they were originally pinned.

For the over-drapery take a board that fits exactly over the frame of the window and is as deep as the draped valance is to be at the side. Arrange the fabric in folds as shown, the center hanging looser than the ends. Allow 2 inches of fabric to extend out at the top and ends. Tack the side draperies to the ends of the board at the back. Screw the top of the board to the top of the window

frame. Bring the 2-inch extension of the drapery up and tack it to the top of the board. Turn in the end pieces and tack them in place. Be careful to keep the lines correct, and snug at the outside edges, and all side lines "true" with the window.

Taffeta draperies such as in Fig. 2 are the simplest of all draperies to make, yet require more skill in placing and arranging than any other. First, measure the length and width of the window. A window that is 72 inches long and 45 inches wide, will require two 72-inch lengths and one 45-inch length, or a total of 189 inches, or $5\frac{1}{4}$ yards, of material. No provision for hems need be made if narrow fringe or braid is applied to the ends, as in Fig. 10, page 17. Arrange the length of drapery over the rod as shown so that the folds will be graceful and suited to the fabric. The metal tie-backs hold the fabric close at the sides. Silk cord or folds of the taffeta are also suitable for tie-backs.

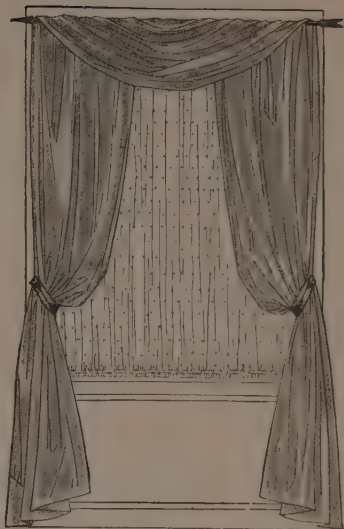


Fig. 2

A drapery appropriate for a double window or for a doorway is shown in Fig. 3. Velvet, rich satin, or brocade is usually preferred. The drapery is made in eight pieces; there are two side draperies, two main valance pieces, two end draperies, and two center cascades. Measure and cut the sections and add ball trimming or braid to the edges. Hang the draperies and drape the valance; put the end sections on, and finally the cascades. Tack the ends in place on the valance board.

The drapery of Fig. 4 is arranged on the rod, the same as in Fig. 2. Indicate the points for the termination of the finishing braid or fringe which decorates the edge; then take the drapery down to stitch the lining on. Cut the cascade sections and drape them. Make any adjustments necessary, finish all edges, and sew sections in place.

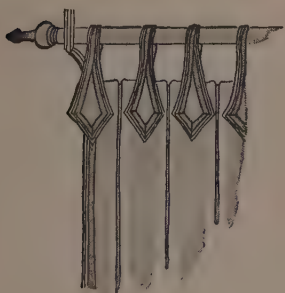


Fig. 5



Fig. 6

Figs. 5 and 6. Strap Rings. Lined draperies of monk's cloth, velveteen, or heavy brocade frequently hang from ornamental rods with straps, as in Figs. 5 and 6. Fig. 5 shows a strap shaped at the lower end. The shaped portion is sewn to the box plait as shown, at the same time serving to hold the plait in place. The strap end is slipped between the lining and curtain. Fig. 6 shows straps made of fabric or heavy braid, also slipped between lining and drapery and fastened in place at the pinched section of each plait.

Novelty Draperies

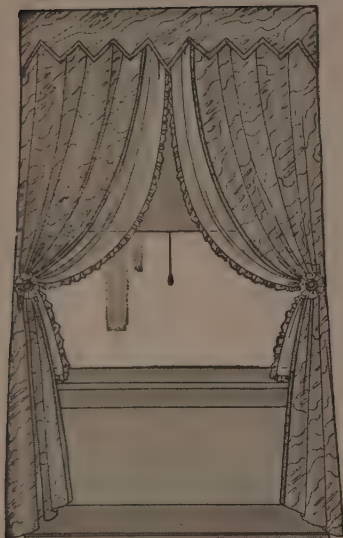


Fig. 1

EACH year brings novelty effects in the arrangement of window decorations. Invariably some of the novelties gain sufficient favor to find a fairly permanent place in the art of window decoration. Novelties are best expressed in moderate priced merchandise, as elaborate and rich fabrics need very little treatment to make lovely draperies. On the other hand, inexpensive fabrics need appropriate simplicity in order not to attract undue attention. The fabrics of medium quality, therefore, are the best to use for novelty types.

The unlined drapery shown in Fig. 1 is made of rayon moire, used with rayon voile glass curtains. Cut the ruffle for the curtains $2\frac{1}{2}$ inches deep and fold through the center. Adjust the Ruffler to gather quite full, and gather and stitch at once. The seam joining the ruffle to the curtain takes about $\frac{1}{2}$ inch from the raw edges of the folded ruffle. Trim the seam and finish as a French seam, or bind it with a bias of the moire, as in Fig. 2, page 20.

In making the draperies, turn the plain side of the moire to the right with a $\frac{1}{2}$ -inch fold, and stitch through the center, making a center stitched binding, as in Fig. 4, page 20. Finish the lower edge with a 2-inch slip-stitched hem. Make the rosettes of $1\frac{1}{4}$ -inch moire bias according to Fig. 8, page 23, using the wrong side of the moire turned to the right in keeping with the other trimmings.

Deep scallop taffeta draperies, such as shown in Fig. 3 with voile curtains, are attractive for informal living rooms or formal bedrooms. The taffeta draperies may be double or lined with a lighter or darker tone of the same fabric. The seam edges of the scallops may be clipped and concealed inside. Glass or fabric rosettes hold the draperies in place. At the top of the

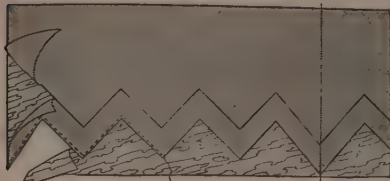


Fig. 4. Cutting a Fitted Facing. Place the pattern for the fitted facing, on which $\frac{1}{4}$ -inch seams have been allowed, on the material. Mark the edges with pencil and cut the surplus away, as shown. Stitch the facing on the wrong side before turning it to the right. Clip the seam at each scallop point so that the facing will press flat.

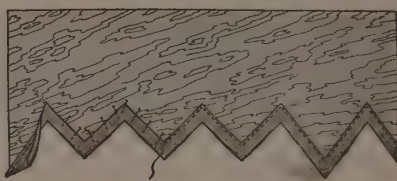


Fig. 5. Finishing a Pointed Facing. Turn the facing to the right side and press. Turn the upper seam edge under $\frac{1}{4}$ inch, first clipping it at the points. Place pins 1 inch apart to keep the facing from slipping. Stitch carefully, lifting the presser foot and pivoting at each turn.

drapery, pinch three 1-inch plaits together and sew a small brass or glass ring to the top of the group of plaits, similar to Fig. 8, page 15. A plaited double ruffle of voile, in a color to match the draperies, is joined to the glass curtains with a French seam.

A one-side drapery, as in Fig. 2, is especially pleasing for a single window, especially a bay window, as shown. The drapery may be made of any medium-weight fabric and may be lined or unlined, according to preference. If decorated fabric is used you may omit the set-in valance and make the drapery to extend all the way up. In any event, cut the drapery $1\frac{1}{2}$ times wider than the window and to reach to within 2 inches of the floor. Simply lifting the drapery up into the metal tie-back produces the cascade effect.

The glass curtains may be plain or printed, depending upon the draperies. The ruffle may be double, or have a hemmed or bound edge, depending upon the effect desired. Make the tie-backs for the curtains of a length of ruffle.

The valance may be fitted over a piece of composition board that fits exactly inside the frame of the window. For a shirred valance as shown in Fig. 7, measure the space between the casings, and place rods at this distance apart. Stitch the top of the drapery to the lower casing of the valance; then shirr the valance on the rods. Such a valance is effective, especially for a plain drapery fabric.

The casings and headings in Fig. 7 illustrate how a straight transom piece is made. The bias band decorations may be used or omitted, according to preference. The chief essential of such a piece is fullness.



Fig. 2

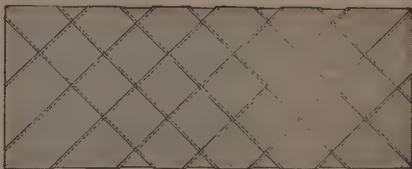


Fig. 6. **Diagonal Tucking.** Adjust the Tucker in the machine to mark the desired spacing. Begin to tuck diagonally from one corner and continue across; then hem the material and begin at the corner above the starting point to place the cross tucking. The closer together the tucks are, the narrower the squares; the farther apart the tucks, the wider the squares. In this case the tucks are $\frac{1}{4}$ inch wide and the spacing $2\frac{1}{2}$ inches.

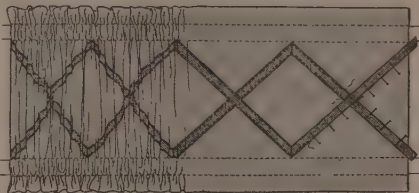


Fig. 7. **Transom Valance.** Cut the material cross-wise. Measure for headings and casings (in this case 1 inch each). Stitch these and apply ready-made bias binding in band effect. Start at one side and lay the band to make perfect squares. Pin the band on, completing all the squares, and stitch. Turn each corner in a true diagonal line and pin it; then lift the presser foot and pivot at each mitered turn. Turn the raw ends of the bias to the wrong side and stitch them in place.

Proportions are extremely important, but they vary, so that formulas are confusing. By studying the proportions in the illustrations in this book, and those given in first grade publications, as well as exhibit furnishings that are attractive to you, you will be able to develop a sense of proportion that will tell you instantly what depth and width, what line or curve, what fullness and length, are correct for the purpose in mind.

Remember that careful designing, careful buying, and careful cutting of the fabric, are necessary for success in making fabric furnishings. In addition to these essentials much of the beauty depends upon workmanship, pressing and arranging. The two latter points are especially important as they affect the finished result so definitely. Press every part of a drapery; then trim all thread ends. When the drapery is hung, stand off to observe

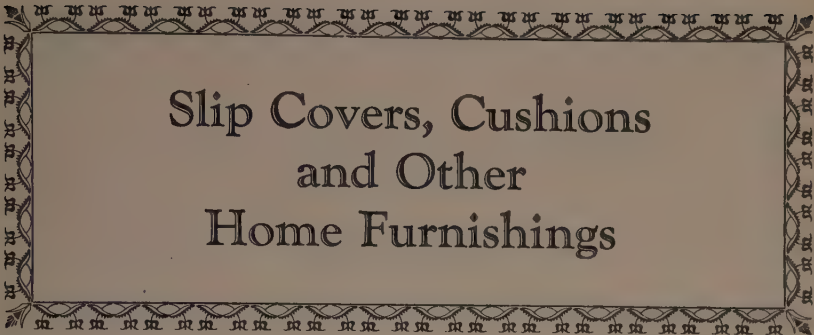


Fig. 3

the whole effect. Be sure that the fullness of curtain, valance, and drapery is evenly distributed. Pull the curtain and drapery gently from the bottom so that they appear to be *hung* rather than just *placed*. Notice the tie-backs and move them up or down on the frame to get the right effect. Make sure that the drapery line is correct in width for the window. Sometimes crowding the drapery back gives a perfect effect; likewise, it may be better to have more of the drapery show. Every window has its own requirements. One may feel justifiably proud when all points have been considered and the entire result is satisfactory and delightful.

Crepe Paper Curtains and Draperies. Crepe paper of the first quality is often used to make curtains, draperies, and even dressing table skirts, especially for summer cottages. Do not hesitate to stitch the paper on your machine. It will make a little more lint than fabric; therefore you should take the precaution to wipe the lint away when you have finished stitching and oil the machine thoroughly. No edges need to be hemmed. Your Ruffler will prove indispensable as ruffles may be made and sewed in place at the same time. Make casings and headings, bandings and puffings, just as you would for fabrics, except that you need not turn any edges under as the paper needs only to be folded to hold perfectly in place. Designs for paper curtains are worked out in the same proportions as for fabric curtains, especially taffeta and organdie which have a similar crispness.

When stitching crepe paper, loosen the machine tension slightly and lengthen the stitch. Hold your fingers over the paper and up close to the presser foot to keep the paper from slipping. Basting is not necessary if plenty of pins are used. Number 50 cotton thread in a color to match the paper is appropriate for stitching.



Slip Covers, Cushions and Other Home Furnishings

THERE is just as much satisfaction to be derived in dressing up tables, chairs, and beds, as in dressing windows. Indeed, the two go hand in hand. New draperies often make necessary other new furnishings that are in keeping with them. The important thing to remember always is to keep designs, textures, types and workmanship in perfect harmony throughout. For example, very ornate curtains and a plain bedspread simply made do not harmonize; they should both be planned together and designed so as to be in full keeping with each other.

One can always strike a happy medium in using designs, fabrics, and finishings. Too many ruffles, too much binding, too much of any one kind of trimming, may make the room bizarre rather than correct. Vary, but do not oppose treatments, and work for balance and suitability in everything you make.

Covering Chairs and Making Slip Covers

WHEN you are tired of the color of your upholstered pieces, or when the coverings are worn shabby, you need not be discouraged about them. Nothing takes on new life more quickly than old chairs, when new covers of attractive materials are made to fit them correctly.

Before beginning to cover upholstered pieces, make certain that the springs are up and in shape, with the canvas straps that hold them from the bottom secure in place. Tack these back, and, if it seems advisable, fasten additional straps of firm fabric. If the springs are entirely broken down, have them put firmly in place by an upholsterer. The cost is nominal, and such chairs with new covers can be as good as new when they are finished.

Slip covers are not at all difficult to make, but it does require a definite plan and a determination at the outset to shape the fabric satisfactorily. You can do the sewing part very quickly by machine.

Fabrics for chair coverings are for sale in drapery departments, and

often drapery fabrics may be used. Do not buy fabrics that are bulky, such as plush or heavy tapestry. It is difficult to make neat seams on such fabrics, as they must be deep enough to be secure. Cretonnes of good quality, denim, and drapery brocade serve admirably for chair coverings.

In buying fabric for slip covers, be sure that it is woven tightly enough to hold in place and not wrinkle. However, if you should make the mistake of buying fabric that wrinkles, iron out the wrinkles and quilt a firm piece of unbleached muslin to the under side of the seat and back, where most of the wrinkles form.

Very often dining room chairs or odd chairs are covered to harmonize with new draperies, or to protect valuable coverings, or to give a summery air to a room, or to conceal worn coverings. The type of chair and its place in the room determine whether the covering is to be for utility, ornament, or both.

To cover the seat of a chair as shown at A, measure and cut a pattern to fit the top of the chair. Place the lengthwise center of this on a lengthwise thread of the material and cut, shaping the corners as shown. If the fabric has a design, be sure that this is correctly centered on the pattern. Allow $\frac{1}{2}$ inch for seams on all edges and $\frac{3}{4}$ inch at the corners.

Cut crosswise pieces as deep as you desire for the short skirt or turned-down piece. In this case it is 4 inches. Cut sufficient to go around the chair, plus 3 inches to provide finishes for the openings.

The ruffle is cut crosswise. For a 4-inch skirt it should be not fuller than $1\frac{1}{2}$ times around. Hem the lower edge and plait or gather it with the Ruffler. This ruffle may be added with a plain seam, or braid may be used, as in this case, to cover the seam joining. Braid or banding may be used instead of the ruffle, or a shorter skirt with a wider ruffle; again, the entire skirt may be box-plaited. If you decide on a corded edge, shape it carefully around the back parts so that it will not turn and appear crooked.

Join the skirt to the sides and front first, using the remaining piece for across the back. Make a plain seam for the joining; then add a row of stitching exactly at the turn on the right side. This serves to sharpen the line at the turn and bring it in harmony with the lines of the chair.

Turn the hems at the ends and stitch as shown in B. Add the very full, narrow ruffle; then bring the back around under the side ends. Draw the ends tightly and slipstitch them together, making the joining as inconspicuous as possible.

The detachable cover shown at C is cut to cover

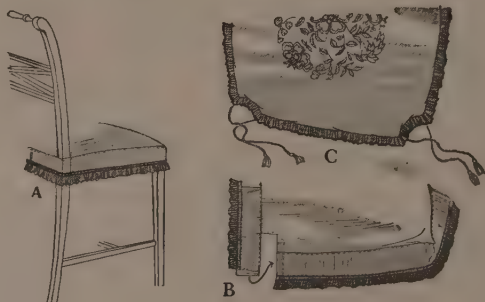


Fig. 1

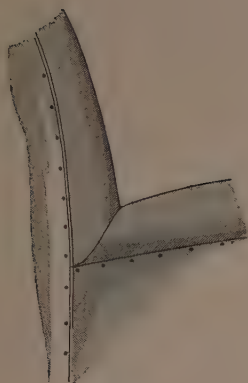


Fig. 2

Fig. 2. Tight Fitted Covering. In covering a chair such as the plaid one on page 46, it is advisable to seam the upper front part, the back, and the inside arms; then the back and the outside of the arms can be tacked in place with small upholstery nails.

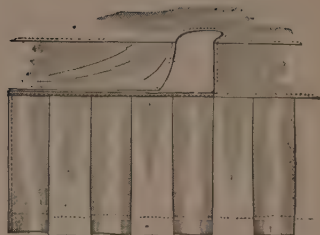


Fig. 3. Arm Post Fitted Around. Plait the founce, shape the seat, and stitch it to the band that completes the box between founce and seat. Shape around the arm as shown. Cut a fitted facing to finish the cut-out section. Face the edge of the box and stitch tape to the top of founce. Baste or snap these edges together on each side.

the chair, with a 2-inch ruffle all around. At the back the cover is shaped as shown, in order to accommodate the chair posts. A plaited ruffle is added to the entire edge. Tassel cords, sewn around the curved ends, tie the cover in place. These may also be used to tie the cover to the front legs should the material not be heavy enough to hold in place.

Very often covers such as shown here are made without the ruffle. Snap fasteners are used at the sides so that the covers may be removed easily for frequent laundering.

Covering an Arm Chair

WHEN you have decided upon the type of material for your slip covers, make sure that you buy enough fabric so that there will be no danger of running short before the cover is completed. A chair cover invariably requires more material than one can roughly estimate; therefore it is necessary to take accurate measurements. In measuring a chair, you must allow full widths of material for each section.

The following is the best order of measuring: from the floor in the back to the top of the chair; from the top of the chair in front down to the seat; then the seat; next, from the seat to the floor; lastly, from the seat over the arms to the floor. If there is a removable cushion for the chair, 2 seat lengths extra must be provided, plus a band the depth of the cushion. The seat lengths cover both the top and bottom of the cushion, and the band goes all the way around.

Suppose you have a chair to cover that measures 40 inches down the back; 22 inches from top of front to seat; 20 inches for the seat; 18 inches, seat to floor; 42 inches (twice) from seat over arms and down to floor. This gives a total of 184 inches. Add 6 inches for seams and hem finishes, and $1\frac{1}{4}$ yards, or 45 inches, for matching designs or figures in the fabric and providing for the correct fabric grain in all sections. This makes a grand total of 235 inches, or $6\frac{1}{2}$ yards, if you use 32- to 36-inch material, which amount is usually required to cover the average big arm chair.

If the fabric is wider and the fabric design easy to place and match, you need not add more than $\frac{1}{2}$ yard extra to the actual measurements, which would bring the estimate down to $5\frac{3}{4}$ yards.

Provide yourself first with a box of dressmakers' pins, a good pair of shears with sharp points, and plenty of floor space so that you can turn the chair around at your convenience.

In covering a chair, as in Fig. 4, always begin at the front part of the top of the chair, and place the fabric correctly there. Next, place fabric for the inside of the arms. When the front and inside arms have been fitted, take the material to the machine, trace over the pins that mark the seam, turn the seams to the wrong side and stitch. Clip the seams every few inches, and press them open. Put this section back on the chair, stick long pins in to hold the top edges in place temporarily, and proceed to complete the covering. Fit the seat, then the front from the seat down, the arms, and the sides up to the top of the arms.

Cut a fitted facing for the band inset, running it crosswise on the top and lengthwise down the arms, and just wide enough plus seams to cover the arms. Bands that are too wide make impossible a snug fitting of the other sections of the cover. The bands should be seamed at their intersection, seams pressed open, and in no case ornamented. An effort should be made, however, to match the design.

Place all pins lengthwise in the generous $\frac{1}{2}$ -inch seam that you will allow, and use plenty of pins to hold the fabric in place. Finally, place the back, fitting from the top to the floor. Allow it to shape in at the sides so that it will hug the chair slightly at the back. By doing the back last the cover may be pieced there if necessary instead of in any of the other parts which are more conspicuous. This, it will be remembered, is exactly the reverse of the way we cut dresses; invariably, in making dresses, we cut the largest pieces first. When pinning edges, avoid drawing them tight.

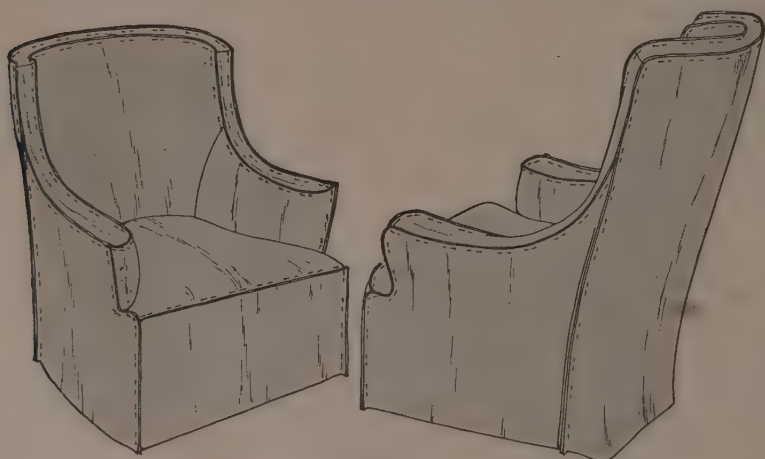


Fig. 4

Make sure of the grain in all sections, smooth each piece perfectly as you pin, remembering all the while that when the shaping is perfectly done, your chair is three-fourths finished. Allow the fabric to extend down on the floor at least 1 inch. When a 1½-inch hem is turned for the bottom edge, the distance from the floor will be correct. If your fabric is narrow, match grains or designs, make neat seams, and press them open. It is better to piece than to skimp where there is temptation to stretch edges to meet, because the most important part in shaping a cover to a chair is to provide full seam allowances for all parts that must be joined. Place the seams and the pins so that the cover may be removed for seam decoration, stitching and pressing. Many professionals chalk over the pins on both sides of the seam, then notch each section carefully, later tracing or basting for a true line. In this way the seams can be readily opened up, and piped, corded, French seamed, bound, or finished in any way that you desire.

To watch a professional slip cover maker fitting fabric to a couch or chair is very interesting, and if you have many chairs to cover it would be advisable to go to a department store or upholstery shop and see how this work is done. You will see many ways of manipulating the fabric that save time and give the work a professional appearance.

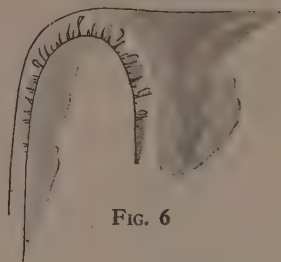
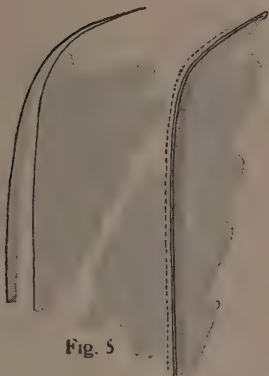


Fig. 5. Right Side French Seam. This seam is used most for slip covers. To make, reverse the seam edges after fitting, stitch $\frac{1}{4}$ inch outside of the pinned seam line, and press the seam open; then crease on the seam as for a regulation French seam, except that the creasing is done on the right side, as shown here. The two stitchings that such a finish provides are desirable, especially with fabric that might pull away.

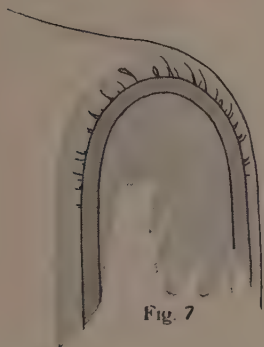


Fig. 6. Covering Rounded Arms. As will be seen, the side from the seat over the arm and down to the floor is fitted in one piece. In such cases it is necessary to gather the fullness in to the shaped piece that extends up on the arms from the floor. The gathers should be put in with a long stitch and the thread drawn up exactly to fit the space. Finish the seams to harmonize with the other seams of the chair.

Fig. 7. Corded Rounded Arm. Stitch the cord to the shaped piece, gather up the fullness, pin it to the corded seam, and stitch, using the Cording Foot so as to crowd the seam close and give a compact finish.

Variations in Slip Covers

IN deciding what kind of slip cover you will make and the type of finish to be used, consider the texture and design of your fabric. Sturdy fabrics are best made plain, or with corded or braid-trimmed edges, or with a French seam made on the right side. Softer fabrics may be ruffled or finished with shirred cordings. Various examples of finishes appropriate to the types of furniture are shown to aid you in visualizing the correct type of cover for your chair, couch, lounge, or swing.



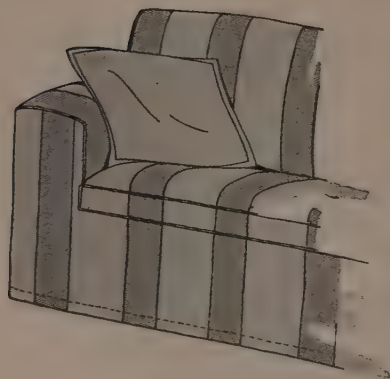
Foot stools are often covered with the fabric of the chair or with plain material to match the cording or piping. The stool shown here has for its foundation a round tin box filled with sand. Make the covering complete and draw the cording tightly over the lid to hold the cover in place. The "perky" skirt may have a plain or scalloped hem, or may be made of three tiers of ruffles.



The *plaid cover* is classed as an upholstered covering, as it fits very snugly to the chair. As explained in Fig. 2, page 43, only the back, front arm piece, seat, and front can be seamed together. The remaining joinings are made by turning the edges under and tacking them with long, slender upholstery nails.



The *chaise-longue* is covered with a smooth fabric. Satin, moire, glazed chintz, and fine cretonne are the preferred fabrics for such a covering. The flounce may be scalloped, plaited, or gathered, and finished with a hem, binding, or facing. In any event, use a band or milliner's fold to cover the edge where top and flounce overlap. Stretch the top on and place the



flounce, tacking them both securely along the edges; then tack the trimming band to cover the joining.



Couches and Swings, especially those used in sun parlors, are often covered with striped linen, crash, or denim. The method of covering is the same as for a chair, with special attention given to matching the stripes.

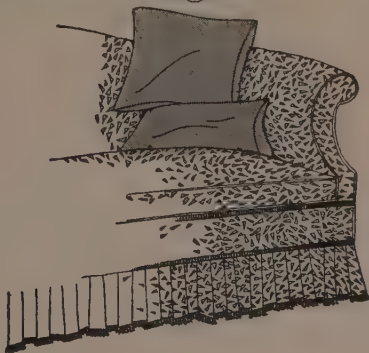
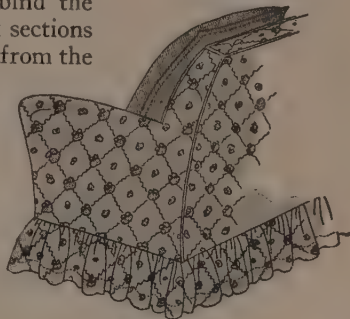
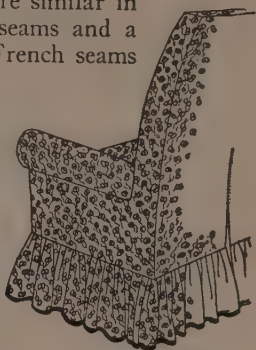
It takes more time to make a cover for an arm chair if the arm posts are to be left uncovered. However this is often done—which makes it necessary to shape the fabric around the post (see the detail in Fig. 3, page 43). Make the back and seat separately and join them on the chair with slip-stitches, being careful to turn in all raw edges.

The two couches shown at the upper right are similar in effect. The lower one is finished with bound seams and a hemmed flounce; the one above has right-side French seams with a bound flounce.

The couch at the lower right illustrates the use of binding to finish the ends and join the flounce. The cushions shown are finished with French seams; yet the knife-plaited flounce has a plaited ruffle at the lower edge. Discretion is necessary when using various finishes in one cover. In this case the simple lines of the couch make them appropriate.

In covering the *wing chair*, join the front and side front sections, and the seat, and bind the seams; then join the back and side back sections in the same way. Join these two sections from the arms up, and bind the seams as before. Join the ruffle at the lower edge and stretch the covering in place. Tack the side arms with upholstery tacks, to give a complete and neat covering.

Just as for draperies, take the time at the outset to straighten and arrange slip covers perfectly. Once arranged correctly, they remain so throughout a season.



Cushion Covers

CUSHIONS for use rather than ornament should be filled with down, feathers or floss. They should never be too full, and should not be put into covers that are smaller than the cushions themselves. For feathers, the tick should be made of closely woven material so that the feathers cannot work through. When covers are made of sheer fabrics, the tick is covered with plain white muslin or appropriate colored material.

Fashion influences cushion covers just as it does draperies. Be very sure that the covers which you make are in complete harmony with the room and its furnishings. Lace and ruffled cushions are suitable for bedrooms, delicate white cushions for nurseries, and gay patchwork or pennant-like cushions for boys' and girls' rooms; whereas living room and porch cushions must be the same as, or in keeping with, all the other fabrics used in furnishing the rooms. A cushion of just the right color can give desirable accent to a seat, couch or corner, and aid in creating beauty in a room.

Cushions should be neatly made and both sides should be finished. The end where the cushion slips in should be inconspicuously closed.

Occasionally cushion covers are made to hold a blanket or shawl. In such cases the closing is buttoned, snapped, or closed with a zipper. Again covers are made to hold night dresses, kimonos, and pajamas. These covers are used to decorate the bed in the daytime.

Information for finishing the edges of cushions will be found on pages 18, 19, 20, and 21. Puffings, shirrings, ruffings, tuckings—all are appropriate as trimmings for cushion covers that are made of one fabric.

The cushions in Fig. 1 of patch work and applique are suitable for many purposes, especially for informal living rooms or sun porches. Designs for quilt blocks enlarged two to four times often make attractive cushion covers.

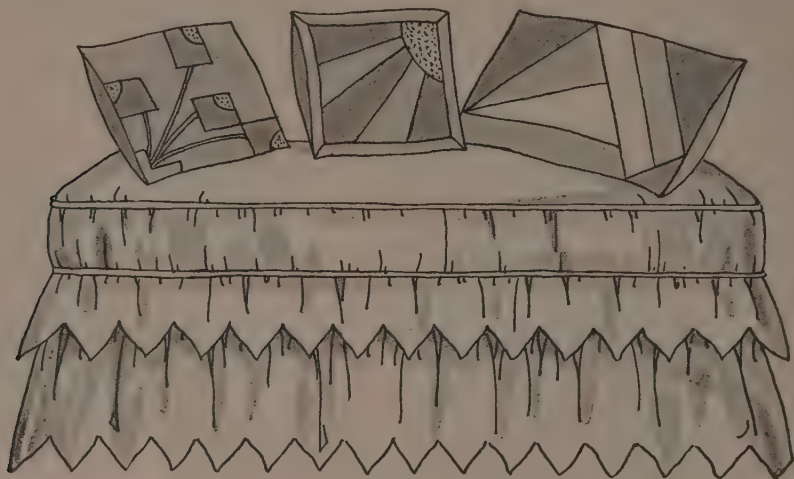


Fig. 1

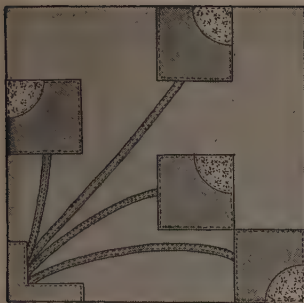


Fig. 2

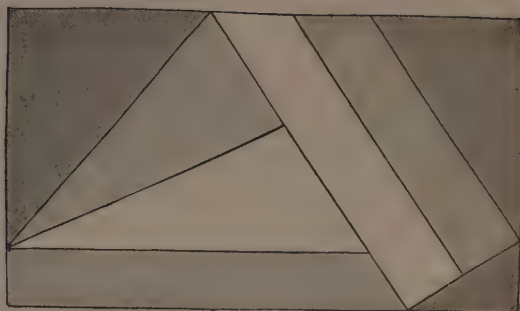


Fig. 4

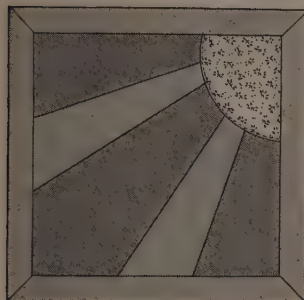


Fig. 3

Fig. 2. Patchwork Appliqué. Here is shown a simple design made of squares and quarter circles. Stems of bias banding serve to bring the squares together in design effect. To make such a cushion, provide a fine unbleached muslin foundation. Use yellow gingham squares and old-fashioned calico print quarter circles with yellow ground and red and black design, red stems, and black stitching. Make a plain back of the printed calico. Join the front to the back; then insert the pillow.

Fig. 3. Appliqué. This cushion is charming with a pale green silk foundation to which three strips of darker green are stitched in place as shown. Yellow and green print is used for the quarter circles, and pale green silk for the back. When making such a cushion, turn in the edges of the applied pieces and press them. Pin the pieces in place; then do the stitching.

Fig. 4. Patchwork. For this cushion use three tones of one color; for instance, an orange strip for one of the center pieces, a tan or light brown to join it; and a darker brown to surround all, and for the back. First, take a piece of paper the size of your cushion; draw the diagonal lines with pencil, proportioning them according to the size of your cushion; then cut the paper apart. In cutting the material from this pattern, allow for seams on all cut edges.

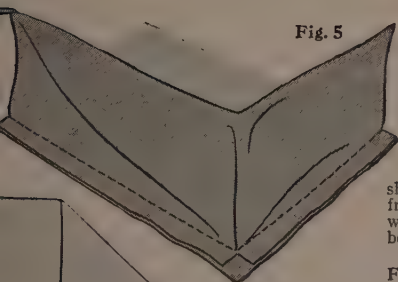


Fig. 5

Fig. 5. Strip Inserted to Make a Box Cushion. Sew a straight strip to all sides of both the front and the back of the cushion. Clip the corners, as shown, so that a square turn may be made. This is used frequently for box couch and chair cushions and for window seat cushions. The edges may be corded, piped, bound, or finished with a right side French seam.

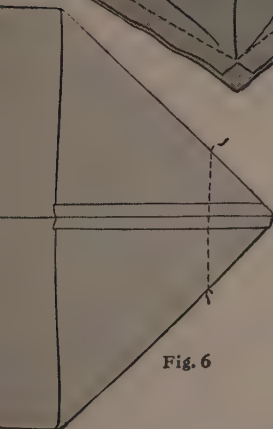


Fig. 6

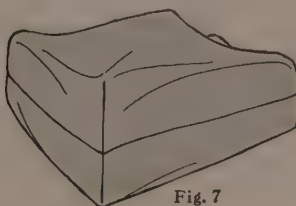


Fig. 7

Figs. 6 and 7. Corners Stitched to Form a Box Cushion. A simple way to make a box cushion is to allow enough in cutting the front and back so that the edges overlap the width of a seam. Stitch the back and front together, then stitch the corners across on the wrong side diagonally, as shown in Fig. 6. The right side will then appear as in Fig. 7.

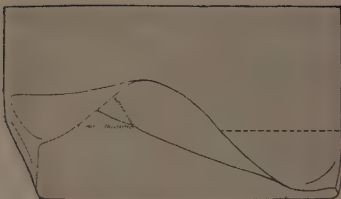


Fig. 8

Fig. 8. Pillow Slip Cushion Top. For couch pillows that are frequently used allow 8 inches at each end in measuring for the cover. Sew the side seams, put the pillow inside the cover, turn the ends in $4\frac{1}{2}$ inches, and stitch 4 inches from the ends. This will enclose the pillow and make it seem larger. The hem ends prove a convenience in handling the cushion.

Fig. 9. Quilted Cushion Top. Points of fabric of contrasting color placed attractively are often used to decorate a pillow, and frequently painting is done to imitate appliqué fabric. Sheet wadding is basted to the cover, the pieces are cut and basted in place, then the stitching is put in to appear as shown—with no line of stitching overlapping another. The wrong side shows how the thread ends are brought through and tied.

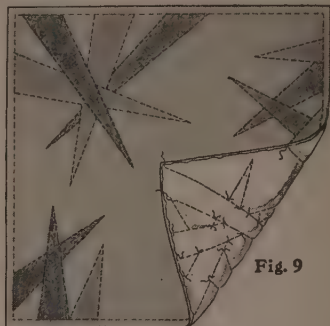


Fig. 9

Wall Hangings

OFTEN tapestries, unusual printed or painted fabrics, blankets and shawls are used as wall hangings, especially where a line or spot of color is desired, or where a wall space seems bare. Such hangings are usually of particular value, and, therefore, need to be hung with as little damage to the fabric as possible.

Sometimes a ribbon or braid is stitched around the edge; sometimes a facing is applied; sometimes a ribbon binding is added. In every case the purpose is to finish and not trim the hanging, unless the design and texture are such as to require a frame, in which case a band of fabric may be added all the way around. Should the hanging be too long, you can shorten it without cutting by folding the top over as in Figs. 3 and 4, page 14. If it is too short, add strap hangers, as in Fig. 4, page 31. For a more elaborate effect use straps as in Figs. 5 or 6, page 37.

Light-weight hangings should have a lining, as well as weights in the lower edges, put in as in Fig. 3, page 31.

Should you have a hanging that sags through the center, lay it flat on the table or floor. Place a damp cloth over the wrong side all the way down, 4 to 6 inches in from the outside edge. This will invariably shrink out the sag, but the process of dampening will have to be repeated every few weeks.

Occasionally window draperies are arranged as hangings. In such cases large rings and small rods are used. The hanging thus serves as a shade that may be pulled back and forth at will. Such hangings are especially desirable for studies.

Hangings are occasionally thrown over spear-like metal rods, and draped rather than fastened in place.

Japanese mat hangings are hung by cord from the picture moulding or are fastened in place with thumb tacks.

Bed Furnishings

SINCE the passing of the white marseille bedspreads, decorated spreads or covers made of fabric in keeping with the other fabric furnishings in the room have been consistently favored. The elaborateness of the bed cover depends to some extent upon whether it is for a spare room, for a room near the front entrance to the house, or a room adjoining the living room. As a rule, covers are preferred that can be removed as easily as an ordinary spread and replaced with as little effort.

Beds that have footboards usually have side flounces only. Four-poster beds and those without footboards have the two sides and the end made alike or to appear as one piece. Some coverings pull up from the bottom and cover all of the bed except the head. Often pillows and bolsters are covered with the fabric of the bed cover and used only for decoration. In such cases the regular bed pillows find a place on the closet shelf or in a chest during the day.

Daytime slips for pillows are frequently made of the material of the bed cover and have openings with buttons sewed on that allow the pillows to be removed at night, as well as used during the day. Again, spreads are often made $\frac{1}{2}$ to $\frac{3}{4}$ of a yard longer than the bed requires, so that the spread may be arranged over the pillows in bolster effect.

Most important of all is to make the width and length correct so that the spread will hang uniformly at both sides and at the end. Usually a length of $3\frac{1}{3}$ yards is correct. For a double bed the spread should measure $2\frac{2}{3}$ yards in width, and for a single bed, $2\frac{1}{4}$ yards. A double bed can use three widths of 36-inch material; a single bed, two widths of 40- to 44-inch fabric.

Always avoid a seam down the center of a spread. If two widths of fabric are used, split one through the center and add half of the split piece to each side of the full piece. This seam may be made plain and pressed down, or it may be corded, or braided, or have puffings set in, or tucks used along the line to conceal the joining.

There are many delightful fabrics suitable for bed covers—taffeta, satin, novelty silks, organdie, calico, cotton homespun, blocked linen, and cretonne. The fabric used for the bed cover should always be in keeping with that used for the windows. It need not be the identical fabric, but it should be of similar weight. For example, one would not use a homespun bedspread with taffeta draperies, or an organdie bedspread with heavy cretonne draperies. In every case the bedspread should be in keeping with the other fabric furnishings in the room as regards texture, weight, and color, so that harmony will prevail throughout.

When using a light-weight material for a bedspread, sew weights in the hems or scallops, so that the edge will hold in place perfectly.

Puffings of taffeta are often applied over the fabric, as shown in Fig. 10, page 19. When washable fabric is used, as for bed coverings, it is better to set the puffings in, which makes laundering possible and the article less heavy and formal.

Puffings may be joined with French seams, or the seams may be made on the right side and covered with ribbon, braid, or bias binding. Cording may be used at the edges of the puffings, in which case a lining is placed underneath, or the raw seams are overcast.

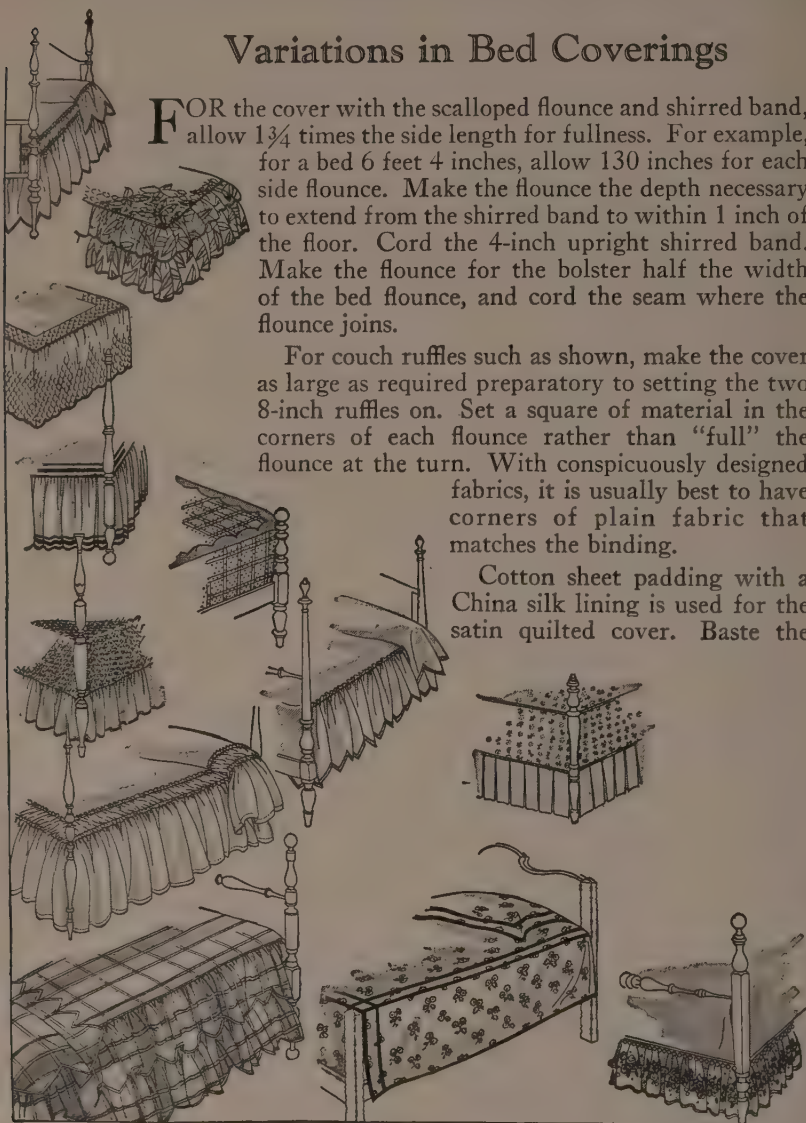
Beds with canopy tops usually have flounce trimmings. Make the flounce of the canopy the same as for the bed covering. In some cases the flounce is the same depth; in others, only half.

Variations in Bed Coverings

FOR the cover with the scalloped flounce and shirred band, allow $1\frac{3}{4}$ times the side length for fullness. For example, for a bed 6 feet 4 inches, allow 130 inches for each side flounce. Make the flounce the depth necessary to extend from the shirred band to within 1 inch of the floor. Cord the 4-inch upright shirred band. Make the flounce for the bolster half the width of the bed flounce, and cord the seam where the flounce joins.

For couch ruffles such as shown, make the cover as large as required preparatory to setting the two 8-inch ruffles on. Set a square of material in the corners of each flounce rather than "full" the flounce at the turn. With conspicuously designed fabrics, it is usually best to have corners of plain fabric that matches the binding.

Cotton sheet padding with a China silk lining is used for the satin quilted cover. Baste the



sheet padding in place, do the quilting, seam the sections, and finish the lower edge neatly with binding. The sections may be joined with plain, pressed-open or cord-trimmed seams.

The band-trimmed spread is made with flounces at the sides and end. Apply the trimming as in Fig. 14, page 19.

The plaid box-form cover finished with applied scallops is first fitted perfectly to the bed. Shape the scalloped trimming in accordance with the design in the fabric, and stitch it flat to the slip cover. French seams, as in Fig. 5, page 45, join the sides to the top.

A flounce of plain material with the bottom edge bound is shown. The top is made of figured material with box corners. The lower edge is bound. Sew the flounce to a tape, and tack the tape permanently to the under side of the bed frame. Only the box top is removed at night.

The pointed scalloped flounce with bolster is made as full as the flounce at the top of the page. In this case the flounces are joined with a shirred cord banding, as in Fig. 3, page 18. Only one cord is used here.

For the cover with puffings arranged in border effect, miter the corners of the puffings. The deep flounce is finished with a plain $1\frac{1}{2}$ -inch hem. Make the cover $2\frac{3}{4}$ yards long to fold over the pillows in bolster effect.

The box plaited flounce is fastened to the bed frame. Bind the edge of the box cover so that it fits well over the bed, the plaited flounce section appearing less deep than the box cover.

When two flounces are used, measure $1\frac{1}{3}$ times the width for fullness. Where scallops are used, the depth of the scallops should overlap the lower flounce. Bind the spread so that the bound edge will extend over the flounce. Make the pillow cover to extend 8 inches out on sides and ends. Scallop and bind this extended edge the same as the flounces.

Bands of trimming can be applied to a plain cover with both edges of the banding stitched flat. The lower edges are bound. Pillow cover may be made of a flat piece laid over the pillow.

The deep figured flounce is made very full. Join this to a plain cover that fits well enough to hold the flounce perfectly in place. Make a top cover large enough to hang 2 inches over the bed. Finish the edge of this with ball trimming as shown in Fig. 8, page 17.

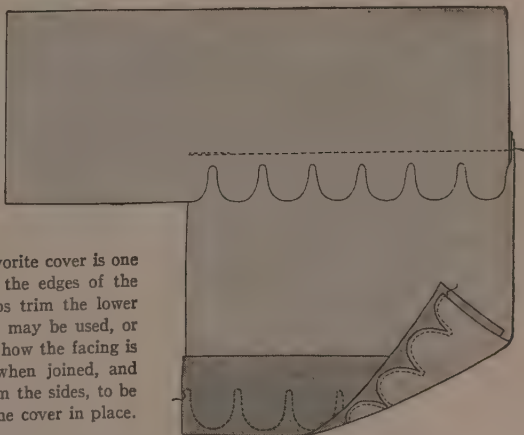


Fig. 1. Scalloped Bed Cover. A favorite cover is one finished with a row of scallops on the edges of the center width. Corresponding scallops trim the lower edges. A facing of contrasting color may be used, or a facing of the fabric. Fig. 1 shows how the facing is applied, how the scallops appear when joined, and how the end piece extends back from the sides, to be tucked under the mattress to hold the cover in place.

Bassinets and Cribs

BASSINETS and cribs are more often dressed at home than bought complete. Most mothers like to express their own taste in these articles, and finish them as simply or elaborately as they wish.

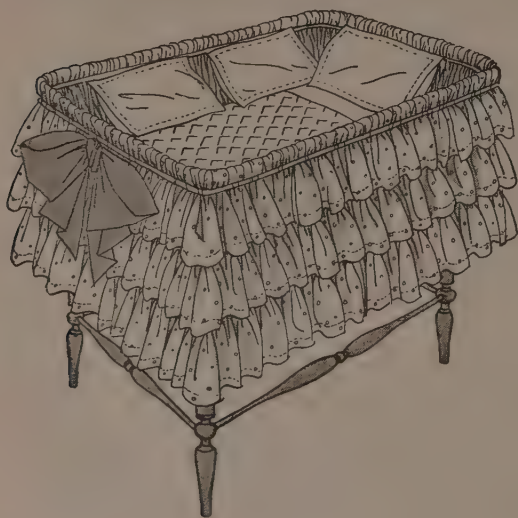
The simplest of all bassinets is that made of a flat-latticed clothes basket. Place several thicknesses of newspaper in the bottom of the basket; then put a pad made of cheesecloth and cotton over this. Shape a covering to fit the basket and enclose the basket completely in this. Usually cambric in white, pale blue, or pink is used for this covering, which serves as a foundation for the top covering. For the inside lining use a very smooth, soft fabric, such as China silk, crepe de Chine, or silk mull. For the outside, use dotted Swiss, printed lawn, crossbar dimity, heavy crepe de Chine, or taffeta.

Skirts for bassinets are made the same as those for dressing tables or bed covers, except of course that they are shorter. They should be just long enough to cover the basket. Sew the skirt of the bassinet securely to the foundation covering so that it will hold in place even after much use, but make them both easily removable for laundering.

A pillow of a size to fit the basket makes the bed of the bassinet. Small pillows, covered with dainty slips, are placed around the inside. Sheets of fine nainsook with dainty quilted coverlets in white or pastel colors complete the bassinet.

A bassinet that stands on a frame is made in the same way. When the outside is of painted willow or reed, the lining is usually shirred in place, or made of tiers of tiny, soft ruffles.

Cribs are less elaborate than bassinets, but often have ruffled skirts in delicate, nursery-design fabrics. The coverlet and pillows may be made of a plain pastel color, or the skirt may be of a plain color with trimmings of printed fabric. A soft ribbon bow in a pastel color is attractive.



Smart drapery departments have many fabrics that are especially appropriate for draperies, bed coverings, and even slip covers, for nurseries and children's rooms. When you have a child's room to dress, take into consideration the sex and temperament of the child; then search for fabrics that will inspire you to make charming and suitable furnishings.

Dressing Tables

FEW pieces in a bedroom are as attractive as a gay dressing table. Many women who have bureaus prefer the charm of a dressing table smartly done in a fabric that has been carefully chosen to harmonize with or accent the other fabric furnishings of the room.

Young girls delight in having a dressing table built especially for them, and many are enthusiastic about making one for themselves.

The skirt of the dressing table is the all-important part. It must be made of stiff fabric, or of such a quantity of fabric that it will stand out like the hoop skirt of the ladies of bygone times.

The top of the dressing table may be covered with a cloth that can be laundered, or with the fabric of the skirt of the dressing table or of the window draperies. If practicable, a glass cut to fit the top of the table may be used over the fabric covering. If you prefer glazed chintz for the top, this may be tacked on before you place the skirt on with its heading.

A plain skirt requires two to three widths for each side, depending upon the size of the table, the stiffness of the fabric, and the effect desired. The widths for each side should be seamed together. Leave an opening at the center front.

Ruffles, braids, frillings, deep bands, or fitted facings usually finish the bottom edge, while corded shirrings, corded bands, ruffled headings, or tucked shirrings finish the top.

The foundation of a dressing table can be an inexpensive pine kitchen table that may be purchased for two or three dollars, an old table or commode, or an unpainted form purchased from a "paint-your-own-furniture" department. The latter is often called a "kidney table," as it is shaped wide at the ends and narrow in the center. It usually has hinged arms, as shown in Fig. 1, which open out in front so that the drawers are easily opened. The manner of covering is the same for this as for an ordinary table, with the exception that you attach the fabric neatly to the arms by turning the edges in and tacking them, so that when the arms are opened out they will have a finished appearance.

Two orange crates, stood on end with the open tops toward the front, are frequently used for the foundation of a dressing table, with a board of the

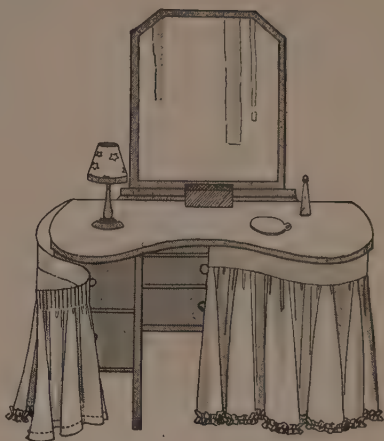


Fig. 1. Kidney-Shaped Dressing Table. A 2-inch ruffle, hemmed on both edges and gathered in the center, as in Fig. 5, page 20, finishes and decorates the bottom edge. To control the fullness, tuck the upper part, as shown, on the open arm; a plain buckram-lined band covers this.

right size nailed across the top. The whole is then stained a gay color, as the wood is usually too rough to paint. The top is covered with fabric, a smart skirt added, and the result is a very usable dressing table with compartments or shelves for shoes or other personal accessories, provided by the original partitions in the boxes or by partitions purposely added.

The height of the dressing table is an important point. Make it just high enough so that you can sit before it comfortably. If the boxes you wish to use are too low, nail empty spools to all the lower corners to lift the boxes up.

If boards are used to cover the table or to join two orange crates, or if the table is not smooth, pad it carefully with newspaper before applying the top covering. Two thicknesses of composition board are often lighter, easier to place, and give a smoother top than strips of lumber.

Dressing tables, because of their low mirrors, are often set in front of windows, and the skirt and top of the table designed to harmonize or contrast smartly with the window drapery.

Unframed mirrors for dressing tables can be bought very reasonably and enclosed in a plain, unpainted frame. The frame can then be enameled in a color in harmony with the accented color in the fabric of dressing table.

Very often a packing box is used for a seat. The box is stained inside and the top padded and covered. The front of the box is left open, and the skirt that is put all the way around is also left open at the front. The inside of such a box makes an excellent place for shoes and slippers.

Variations in Dressing Tables

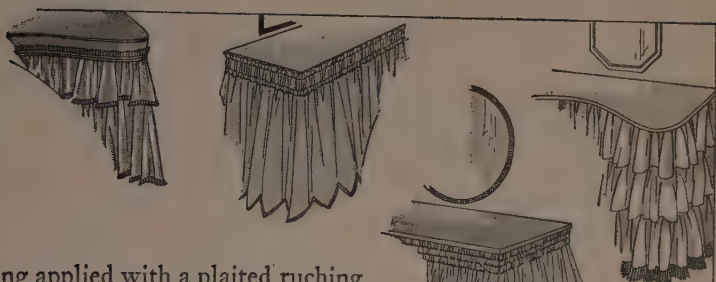
IN planning to dress a table, hold the fabric up to it and determine how full and "perky" you want the skirt to be. Never skimp in skirt fullness, and measure the length exactly. The skirt of a dressing table, like a glass curtain, must be exactly right in length, extending precisely to the sill or floor without touching it. Often for crisp, full effects, a heading stands up around the top of the table. Take the precaution in using such a heading to have the fabric stiff enough—such as taffeta or chintz—to hold the heading; otherwise the heading should be lined with tarlatan before gathering it.

The dressing table with two flounces has a plaited ruching made of a double fold. At the edge of each flounce and at the top of the skirt, covered cords are drawn tightly around, concealing the gathering. These are tacked inconspicuously in place.

The scalloped skirt has a corded puffing top. A $\frac{3}{8}$ -inch cord is stitched at the top of the skirt, and a second cord placed $3\frac{1}{2}$ inches below. When the cord is drawn up, the shirrings will appear as shown. Always fasten the joinings at the back so that the center front line will be unbroken.

The kidney-shaped table is made with three flounces. Cut the flounces $1\frac{1}{2}$ times in fullness, and allow for an overlap of 2 inches. Hem the lower edge, turn the raw edge of the top flounce over to the wrong side, gather exactly on the edge, and tack the flounce precisely at the top; then cover the edge with a covered cord or with braid or firm ribbon.

Four rows of corded shirring placed 1 inch apart, and an 8-inch right



side facing applied with a plaited ruching, complete the skirt for the bouffant table.

A printed glazed chintz top balances the simplicity of the plain, gathered skirt. A plain fitted band at the top, finished off with braid or cord, makes the only trimming.

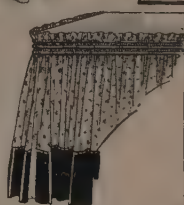
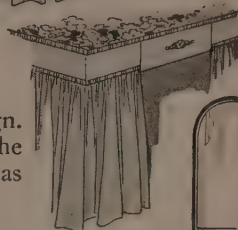
For the band trimmed skirt, flowered taffeta or old-fashioned calico may be used, allowing twice the fullness. This band should be of a dark color to harmonize with a color in the design. The fine cords are crowded tight with shirrings. The 1-inch double heading may be used or omitted as desired.

Rich moire or gros-grain taffeta needs only fullness to make it lovely. The table with the gathered taffeta skirt has a plain board top which is covered with the fabric, the gathered edge of the skirt tucked up under the edge of the board. An 8-inch hem finishes the lower edge. If a glass is not used to protect the top, then a plain scarf would be desirable.

Usually the center front opening of dressing tables is left with a selvage finish. If the fabric is thin, a contrasting facing may be used. This should extend back on each side at least 18 inches. For a very limp fabric an entire lining of tarlatan is advisable to insure a pleasing silhouette.

Occasionally pockets of plain fabric are made in flower effect, arranged attractively, and stitched on the outside of the skirt of the dressing table. These pockets are used to hold handkerchiefs, cleansing tissues, hair nets, pins, emergency sewing equipment, and similar accessories.

When a dressing table is needed for temporary use, as, for example, in an amateur performance, or for a few weeks at a summer cottage, tarlatan in gay color is quite satisfactory. Make the skirt very full and use a deep hem. For decoration use gay crepe paper cut-outs pasted on.



Clothes Closets

WHEN we realize that women specialize to a point of making an occupation of dressing up closets and making them as pleasing to look into as beautiful rooms or jewel boxes, and when we have seen the beauty and convenience of a closet that has been done professionally, we are challenged to make all our own closets more attractive and useful.

When a room has furnishings of plain fabric, the closets can be dressed in print and trimmed with bands of the plain material. If the room is done in printed fabric, the closet should be in a plain color to harmonize with the room. Corded pipings or bindings of the figured fabric may be used, but generally the closet is more attractive plain, with pipings of a plain but appropriate color. For example, if a yellow, lavender, and green print is used for the room, the closet might be dressed in yellow with lavender trimmings, or in green with lavender trimmings. A small rod with large rings is convenient for a curtain that covers clothes, as the curtain can be swung back and forth easily.

Hat boxes may rest in their lids and have a fabric covering with a draw string top, in effect like a round draw string collar box. On the shelves of a closet, these boxes are convenient and give uniformity and interest.

In small closets, shoe holders may be made to hang on doors, and laundry or stocking bags to hang in corners. Of chief interest and practicability are the bags that can be made for one's best dresses, evening dresses and wraps.

Making Clothes Bags. Containers that serve to cover and protect good clothes, especially evening dresses and wraps and men's evening clothes, are indispensable. The fabric for such containers should always harmonize with the furnishings of the closet. The clothes bag should be long enough to accommodate the garments easily (the trailing ends and

sashes of dresses can be pinned up and placed inside the bag), and 4 inches wider than an average coat hanger, to allow for room at the sides.

Such a clothes bag may have a strip sewn all the way around between back and front, as for a box cushion cover, making the bag large enough to hold two or three garments. Two inches of band should be provided for each dress, and 3 inches for each suit. Four lengths of 40-inch material will make three single bags. Split one width into three length-wise strips and join a strip to one side of each full width. When the fabric is folded this strip makes half a front. Only one side seam is necessary.

Shape the top to fit over a plain hanger. Selvages may finish the front opening, or the edges may be bound or faced. Make a fitted facing for around the hanger hook opening and a plain seam across the bottom of the bag. Tapes or ties may be placed on the fronts and used to hold the edges together, as shown, or snaps or a zipper closing used.

Deep pockets placed on each side of the front,

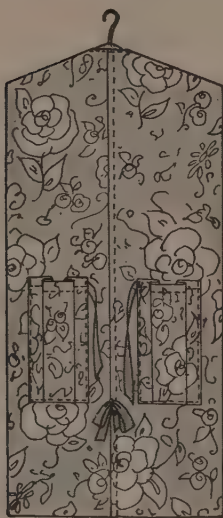


Fig. 1



Fig. 2. Closet Curtains. Here a plain curtain hangs down from the edge of the lower shelf in front of the clothes. A piece of figured material with a stripe is used for the valance. This shows the mitering of a corner. Before it is hung from the top shelf, the valance should be lined and have weighted tape placed at the lower edge. Such a curtain may be used for an improvised closet arranged in a room. A frame is made and the curtain sections hung around to cover the front and ends.

as illustrated, are convenient, especially to hold slippers, scarfs, and accessories for evening clothes.

A clothes bag in an appropriate color makes an attractive gift for a bride or graduate. When a closet has not been taken into consideration in the color scheme of a room, make the containers of a color to harmonize or contrast with the dresses they are to hold.

For men's clothes, bags of natural linen or unbleached muslin, with dark initials of bias banding or braid stitched flat, are usually favored.

Laundry Bags. Laundry bags must be made of sturdy fabrics to be able to bear the weight of clothes; likewise the fabrics must be fast color as a safeguard for damp clothes that might be put in the bag.

The laundry bag shown in Fig. 3 is called a Japanese Lantern Bag for the reason that, when hung up it resembles a colorful Japanese lantern. The lower half is of plain material; the upper half, of figured. It is made of two circles cut from 36- or 40-inch material. Cut a perfect circle from newspaper first to use as a pattern in cutting the fabric.

For the opening, make a slash in the printed circle from one point on the edge to the center, cutting on a true lengthwise thread. Bind the slash and make a 12-inch fabric band for the handle. Join the edges of the band and stitch securely at the top of the slash.

Lay the right sides of the circles together, with the lengthwise threads corresponding. Stitch twice around the circle $\frac{1}{4}$ inch in from the edge. Turn the bag right side out and crease exactly on the stitched edge. Place a row of stitching, $\frac{1}{2}$ inch in from the edge, which makes a French seam and at the same time effectively finishes the joining of the two sections. Sew twice across the opening so that it will not tear out.

Four heart-shaped *hot-dish holders* can be made from the corners

that are cut away in forming the circles for the laundry bag. Shape these as shown and put several thicknesses of material or cotton sheeting inside, cutting the padding slightly smaller than the outside. Quilt the holders through all the thicknesses. Make two rows of stitching around the outside and bind the edge, making a stitched loop of the binding to serve as a hanger.



Fig. 3

Sewing Baskets and Bags

SATISFACTORY sewing baskets or bags are a delight to own yet rarely easy to find in a size and color suited to individual taste and requirements. If you live near a Singer Shop, call there and you are sure to find one or more clever bags that are well worth copying. Instructions are given here for three articles—a basket for hand sewing supplies, a bag for garments that are in process of construction, and a scrap bag; the latter, so that every scrap of attractive material will be saved, to make some home furnishing trifle or practical gift later on, or for trimming or patching or reinforcing articles previously made.

Few have sewing rooms. Those who have will want to exercise both their designing and sewing skill in making curtains, bags for dresses that are "in the making," curtains for shelves, bags for scraps, pockets for patterns—all for their own convenience and satisfaction.

For a sewing room by all means work out a color scheme that will be gay



Fig. 1

Fig. 1. Sewing Basket. The sewing basket illustrated is made of 2 circles of material that measure 14 inches in diameter, a 2½-by 4-inch piece for a needle pocket, and a 4-by 5-inch piece for a pin cushion; also a 3-yard piece of binding, 7 pieces of cardboard, and enough cotton for the cushion. Fig. 1 shows the basket ready for use, with outside binding tape drawn up and tied.

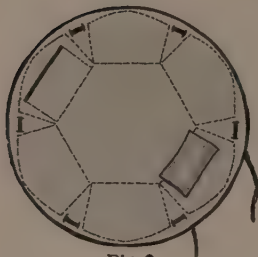


Fig. 2

Fig. 2 shows the inside of the basket, how the shaped cardboards are fitted in, the machine stitching done, and the needle pocket and pin cushion placed.

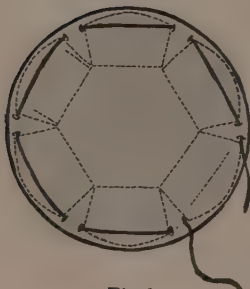


Fig. 3

Fig. 3 shows the wrong side and how the edges of the bias tape have been stitched together to form a tape; also the location of the oblong buttonholes through which the tape is run.

Fig. 5. A Scrap Bag. This bag is in 4 sections so that strips of scrap material may be used. If the piecing is not desirable, use one piece; make French seams for the joinings and a French seam across the bottom. The bag should be as wide as it is deep, and have a deep hem. Tapes of a distinctive color should be used so that they may easily be located when the bag is full of scraps. These tapes are sewn in place when the hem is stitched, and are used to hang the bag up when it is put away. Such tapes are quicker to put in than a draw string and are more convenient, as they allow a complete opening of the bag.

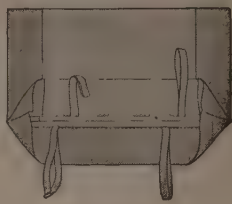


Fig. 5

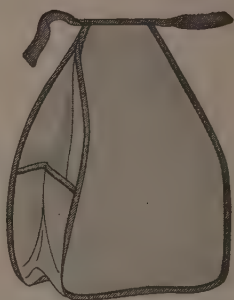


Fig. 4. A Sewing Bag. Fabric with a large design is especially desirable for such a bag, as it may be cut for a motif to come in the center of each of the large sections. A bag 15 inches across and 18 inches deep with a set-in strip 6 inches wide is usually satisfactory in size. To make the bag shown, bind the ends of the center 6-inch strip; pin it in place, seams to the right side. Begin at the top of the bag and bind first one end and then the opposite. Then bind across the top, folding the binding back to give handles for hanging.

and cheerful and one that will be a real inspiration. For a sewing corner, furnish it as the room is furnished, using a chest of drawers, and possibly a tall screen covered with fabric so that unfinished garments may be hung behind it. A metal waste basket, or a wicker one lined with oil cloth is a real convenience. If you sew in a room where there is a rug, make a sheet of inexpensive muslin or denim, spread this down on the floor, and set your machine on it. When you are finished, lift up the sheet, shake all the ravelings into a basket, and thus save much work.

Have plenty of boxes and bags so that your work can be put away quickly, and, at the same time, be just as easily taken out. Convenient sewing appointments are a real joy to one who likes sewing, as they make possible the utilization of stray quarter hours that otherwise might not be profitably spent.

Care of Fabric Furnishings

Bureau Scarf Tops. Very often fitted fabric scarf-tops are made to fit under glass tops of bureaus and boudoir tables. In such cases, make the seams as flat as possible, even to a point of turning back only one edge and stitching it, rather than making a hem. If ruffles are used, or braid, take care in turning the corner to make the turns as flat as possible.

Where glass is not used over bureau scarfs, line them with tightly woven muslin to keep them from wrinkling and appearing untidy.

Lamp Shades. These often have ruffles of sheer fabric. The frame itself is covered with fabric by hand. Have the ruffles hemstitched and cut the hemstitching to form a picoted edge. Gather or plait with the Ruffler and slipstitch the ruffle to the shade.

Doilies. When doilies with ruffled edges are made to fit exactly under the base of a lamp, cut the doily exactly the size of the base, plus the seam allowance. Make a narrow and very full crosswise ruffle, allowing for fullness $2\frac{1}{2}$ times the circumference of the doily. Hem one edge, turn the other in, and gather close to the hem edge, stitching the ruffle in place at the same time. Make a French seam at the joining by hand; then tack the edge securely to the doily.

Screens. Attractive covers of shirred fabric may be made for screens. Make casings and headings as for casement windows. If a motif or scroll is to be stitched to a screen covering, lay the fabric out flat, pin the design in place, and stitch and press it. Generally the raw edges are turned in and the covering is securely tacked in position.

Quilts and Comfortables. When making quilts or comfortables, plan a cover, lining, and inter-lining. There are quilting frames made especially for the purpose which are desirable for nice work. Quilts should always be made as neatly as possible, as they last for many years.

The preferred lining for pieced quilts of cotton fabric is a finely woven light-weight unbleached muslin, or a fine pastel fast color gingham that is soft and correct in texture for the top.

Silk quilts as well as comfortables are made the same on both sides so that they are reversible.

One to two pounds of cotton batting of good quality make a quilt of suitable weight, while two to three pounds of wool sheeting are used for comfortables.

For either quilts or comfortables, stretch the lining in the frames and place the cotton or wool inter-lining with great care so that it will be evenly distributed over the lining. Now stretch the top evenly in place over the inter-lining, and baste all around the edge. Place 4-inch basting stitches, 12 inches apart, the full length of the quilt to hold the three thicknesses together until the quilting is done.

If a quilting design is to be followed, mark this on the top, or place and baste tissue paper tracings over the quilt preparatory to stitching through these. If the design allows, leave one end of the quilt basted to one strip of the frame, and roll the quilt on this rather tightly. The roll may then be laid on a table and unrolled as the quilting proceeds without danger of the inter-lining shifting.

Lengthen your stitch in quilting, as the thickness shortens the stitch somewhat. Be sure that your bobbins are full enough so that they will not run out in the middle of a row or scroll. If, however, this should occur, take a few backstitches by hand later to secure the end threads.

One of the preferred ways to work a pieced quilt is to follow the design of the piecings. For this, or for a traced design, only the presser foot is needed. When quilting diamonds or squares or parallel rows, use the Quilter as a guide, placing it to mark the rows at correct distances apart.

When the quilting is completed, trim the outside edge of the quilt and finish it with bias binding or with a fitted band.

Comfortables very often have ribbon binding or a puffing of the fabric which is gathered on both edges, then tacked in place around the edges of the comfortable. When bands of the fabric are used, they are generally piped or corded at the upper edges.

Various Containers. For one who has an appreciation of color and texture combinations, the making of containers of many kinds is a real delight, especially if they are for gifts.

Lingerie cases and cases containing pockets to hold stockings; night dress cases in the form of tiny decorated pillow cases; shirt cases to protect men's evening shirts or to hold their shirts in a suit case or traveling bag; covers for suit cases to protect them from traveling or when stored away; bags to hold mending that is to be done—all these are economical to make as well as a satisfaction to have. Handkerchief holders of lace and delicate silk and linen; tarlatan and organdie holders for cleansing tissues; covers for treasured books—all make acceptable gifts, especially when they have been made for a purpose and of a color and texture that will allow them to find a welcome place among intimate belongings.

The use to which the article is to be put determines the size and style; the person who is to own the article, the color.

By referring to the sections on Edge Finishes, Trimmings and Finishes, and Variations in Ruffles, just the right finish for any of the articles mentioned will be found. Suitability of trimming and perfection in workmanship together with practicability insure value for such miscellaneous articles.

Miscellaneous Furnishings

FABRIC furnishings should be cut and made so that they may be laundered or cleaned with the least effort and without injury to the fabric or finishing; they should, in fact, be as lovely and fresh after laundering or cleaning as when new.

Draperies that are to be washed should have the rings removed and plaits let out first. This need not be done for dry cleaning.

Where shrinkage allowance has been provided, let the tucks out before washing or cleaning, so that the length will be correct afterward. Measure the length before washing, as it may be necessary to put in another shrinkage allowance tuck, smaller of course than the original one. Fabrics shrink so differently that no rule can be made applicable to all.

In washing any curtains or draperies, rinse the smoky dust out first in clear, lukewarm water. Sometimes two such rinsings are desirable. Then souse the curtains or draperies up and down in a good suds of luke-warm water and mild soap—two suds baths may be necessary—and finally rinse several times.

When curtains are to be hung on a line for drying, *squeeze* the water out rather than *wring* it, and be sure that the curtains hang straight so that they may be stretched to their original shape with the least effort.

Net and lace curtains need to be stretched on curtain stretchers. Ruffled curtains often need stiffening so that they will be attractive and crisp after ironing. Cooked starch or gum arabic is preferred for stiffening.

Many tapestries and heavy cretonnes that are guaranteed to be fast color may be washed, providing the washing and drying are done with as much care as would be used in washing and drying a silk dress. Delicately colored fabrics should be rolled in bath towels to preserve all the color and to prevent streaking.

In ironing draperies and curtains, stretch them evenly, and iron lengthwise rather than across; then go over all the edges carefully with your iron—especially hems, casings, and ruffles—making sure that all parts have been perfectly done.

Do not fold laundered curtains or draperies to a point of making creases. To avoid this it is advisable to lay them out flat on a bed or over a couch and hang them up as soon as possible.

Slip covers that have been washed are often quite difficult to iron, especially if they have corded or braid-trimmed edges. The most satisfactory way is to press them as best you can, arrange them in place on the chair, dampen slightly the parts that are not perfectly ironed, and run the iron over these places. A little patience and care will make the result gratifying.

To avoid too frequent cleaning of curtains and draperies, brush them thoroughly every week or two. Use the vacuum cleaner often. Removing the dust is known to protect the fabric. Always clean curtains before they are put away at the end of the season.

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FOLDS IN FABRIC, LAYING	36	WINDOWS, HEIGHT ADDED	12
FOOT STOOLS	46	WINDOWS, KITCHEN AND ATTIC	28, 29
FRENCH DOORS	24	WINDOWS, WIDTH ADDED	12
FRINGE TRIMMING AND BRAID	17	WING CHAIRS	47

An Invitation



IF you would know the full enjoyment of making lovely curtains and draperies for your home, as well as clothes for yourself and the children, make them on a Singer Electric. It will be a surprising new experience. Both hands are free, both feet at ease. Merely press the speed control, gently or firmly, and sew at any speed. Perfect, even stitching flows like magic. There is no thought of effort on your part, for hidden power is doing all the work.

We invite you to take this new Electric or any modern Singer into your own home and use it on your own sewing, without the slightest obligation. Any Singer Representative will bring you the model of your choice and give you an interesting demonstration. Or any Singer Shop will send you a machine to try on the Self Demonstration Plan.

Singer Sewing Machines



SINGER SERVICE FOR WOMEN WHO SEW

NO matter where you live or where you go, in America or in foreign lands, you will find nearby an inviting shop with the familiar Red "S" on the window, the identifying mark of the Singer Shop and Singer Service. For the Singer Sewing Machine Company is an organization of world-wide service to women who sew. In the United States and Canada alone, 1700 shops and a staff of thousands of trained representatives are ready to serve you.

This organization brings direct to you supplies and services to enable you to enjoy all of the advantages and economies of home sewing. The best machines that more than 75 years of experience can produce, free instruction for their care and efficient use including expert instruction on the use of the attachments, needles for machines of any make, the finest oil and motor lubricant, new parts and attachments, and quick service on repairs with an estimate of the cost in advance and a guarantee of satisfaction when the work is finished—all are brought within your easy reach. At most shops, you can have superior hemstitching done promptly. And through any Singer Salesman or at any shop you can purchase a modern Singer on convenient payments, with a generous allowance for your present machine.

Get acquainted with the shop in your neighborhood. For the address consult your telephone directory or write to

SINGER SEWING MACHINE COMPANY, INC.
SINGER BUILDING, NEW YORK CITY.